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*L. Müller*

A GUIDE

TO

**THORVALDSEN'S MUSEUM.**

COPENHAGEN.



**A GUIDE**

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**THORVALDSEN'S MUSEUM.**

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**COPENHAGEN.**

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16 Oct. 1893.

Thorvaldsen's Museum was erected by the community of Copenhagen as a repository for the works of art bequeathed by Thorvaldsen to his native town, a considerable sum having been previously collected by subscription for this purpose.

Thorvaldsen's Museum is also his Mausoleum, as it contains his tomb.

The tomb is situated in the centre of the court, covered with ivy and encompassed by a granite frame on which is engraved the name BERTEL THORVALDSEN together with the dates of his birth and death: 19 November 1770, 24 March 1844. The coffin is deposited in a decorated vault built while Thorvaldsen was yet alive, and in accordance with his wishes.

The building, a work of the architect Bindesböll, was begun in 1839 and finished in 1848. In its appearance is expressed its destination as the last resting place of Thorvaldsen. The architectural style is partly borrowed from old Greek and Etruscan sepulchral buildings, and the decorations, particularly on the walls of the court, remind us of those of antique tombs. Under the windows is seen a Genius in the Chariot-race, a symbol of the human mind

tending to and reaching the goal in spite of mischance and obstacles. Intermittingly are seen vases and tripods, such as were in antiquity used as public rewards in prize contests and as offerings to the gods for victories gained; laurels, oaks, and palms, the leaves and branches of which served as emblems of honour and victory, shoot up along the walls.

The allusion to the victorious genius of Thorvaldsen is likewise observable in the decoration of the façade. Over the entrance of the museum Victory is reining up her quadriga, and in the capitals of the corner-pilasters are in front a Victory in her chariot, on the sides Sol and Luna with their swift steeds mounting to overpower darkness. The Victory in the quadriga, cast in bronze, is a present from king Christian VIII. The figure of the goddess was executed from a sketch left by Thorvaldsen, and the left of the middle horses after a model by him; the three other horses are after models by V. Bissen. The casting of the whole was executed by Dahlhoff. On the outside of the museum is represented Thorvaldsen's arrival at Copenhagen in 1838, when, after an absence of 18 years, he returned in a vessel sent out for a great part of the works destined for his museum. The arrival itself is depicted on the wall looking towards the canal, the conveyance of the works to the museum on the other side of the building. The whole of this imagery as well as that on the walls of the court has been produced by the inlaying of divers-coloured cements.

The rich decorations of the ceilings in the museum are mostly imitations from antique patterns or motives. The images forming parts of these decorations, some of them stucco-work, others paintings *al fresco*, are partly borrowed

from antiques, partly copied from Thorvaldsen's works; the latter is the case in the Vestibule and in the Rooms IV, V, XV, and XVI. In the Corridor of the Lower Floor the signs of the zodiac and the symbols of the months are seen on the vaulted ceiling which represents the sky. On the ceiling of the Room XXI are Christian representations.

The contents of the museum are: firstly Thorvaldsen's works, secondly antique and modern works of art which he had collected and with which his rooms and ateliers were adorned. Besides the models and sketches in plaster from Thorvaldsen's own hand, are found in the museum 108 of his works in marble, viz.: 4 groups, 19 statues, 19 busts, 65 reliefs, and 1 frieze; some of these were not executed or finished till after his death. The lower story contains exclusively works by Thorvaldsen. The more prominent and the marbles are for the greater part found in this story and in the rooms of the upper story where the pictures are. In the Corridor of the lower floor to the right and in the whole Corridor of the upper one are collected the models for the statues and reliefs which are found in marble in other apartments. Thorvaldsen's collection of antiquities is arranged in the rooms of the upper floor to the right, that of paintings in those to the left.

In a range of rooms in the Cellar are placed juvenile works by Thorvaldsen, some marble statues by other modern artists, plaster casts of antique sculptures etc.

Besides this manual catalogue, to be had in the museum also in Danish, German, and French, there has been published, in Danish and in French, a complete and detailed description of the collections of the museum,

**IV**

consisting of 8 parts, each sold separately. 1. Thorvaldsen's works. 2. Paintings and drawings. 3. Engravings, medals, and modern sculptures. 4. Various Egyptian, Etruscan, Greek, and Roman antiquities. 5. Antique gems and pastes. 6. Antique coins. 7. Plaster casts, mostly of antiques. 8. Books and bound engravings.

The numbers of the rooms are placed under the windows.

M. is in the following catalogue added to the works of Thorvaldsen which are of marble.

**L. Müller.**

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## GROUND FLOOR.

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### Thorvaldsen's works.

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#### VESTIBULE.

##### *Colossal Statues.*

113. Nicolaus Copernicus. (Model for the bronze statue at Warsaw.)
- 114-116. Gutenberg. On the pedestal, in relief: Invention of movable types and of the printing press. (Models for the bronze monument at Mayence.)
123. Prince Joseph Poniatowski. (Model intended for a bronze monument at Warsaw.)
128. Maximilian I, Elector of Bavaria. (Model for the bronze monument at Munich.)
135. Schiller. On the pedestal: Apotheosis of the poet; Genius of Poetry; Goddess of Victory. (Models for the bronze monument at Stuttgart.)
- 142-145. Pope Pius VII. To the right: Heavenly Wisdom. To the left: Divine Strength. On the pedestal: the pope's arms held by two angels. (Models for the marble monument in St. Peter's church at Rome.)
156. Eugène, duke of Leuchtenberg. (In marble at Munich on the duke's tomb.)

##### *Colossal Busts.*

209. Count A. P. Bernstorff, Danish minister.
212. Adam Moltke, count of Nützchau.
- 219-20. Baron and Baroness Schubart. M.

258. Horace Vernet, the painter. M.  
 258. Sir Thomas Maitland, Lord Commissioner of the Ionian islands. (Modelled together with the relief No. 600 for the bronze monument in Zante.)

*Reliefs.*

317. Hercules receiving the drink of immortality from Hebe.  
 318. Hygeia feeding the serpent of Æsculapius.  
 319. Minerva giving a soul to the man formed by Prometheus.  
 320. Nemesis reading to Jupiter the deeds of men. (Nos. 317—20 are the models for the marble medallions placed above the portal of the royal palace of Christiansburg at Copenhagen.)  
 503. *Friese.* Triumphal entry of Alexander the Great into Babylon. To the right: Alexander with his train. In the centre: Babylonians going in procession to meet the victor. To the left: Babylon and environs. (In the Quirinal Palace at Rome.)  
 530. Genius of State Government.  
 531. Genius of Justice.  
 600. Minerva protecting Virtue and unveiling Vice. (See No. 258.)

CORRIDOR.

*Statues.*

7. Mars and Amor. (This group together with the following statue was intended for a representation borrowed from the 45th song of Anacreon and executed in relief No. 420 opposite.)  
 9. Vulcanus.  
 52. Jason with the Golden Fleece. (First greater work by Thorvaldsen.)  
 55-56. Caryatides. (At either side of the throne in the palace of Christiansburg, Copenhagen.)  
 59-70. John the Baptist preaching. (Models for the figures placed in marble above the entrance of Our Lady's Church at Copenhagen.)

71. 72. Roman warrior, standing. Jew, sitting. (Intended for the preceding group.)
105. 108. Jude Thaddeus and Andrew, the apostles. (Modelled about 20 years after the corresponding statues in the Christus Hall, Nos. 94 and 95, and placed, in marble, in Our Lady's Church.)
110. Angel of Baptism.
119. Lion dying over the royal shield of France. (Model for the colossal relief hewn in the side of a rock near Lucerne, in memory of the Swiss fallen in the revolt in Paris, August 10th, 1792.)
122. Couching lion.
125. Horse. (Modelled for the Poniatowski-monument.)
129. Horse. (Modelled for the monument of Maximilian I. of Bavaria.)
- 146-47. Two angels. (For the monument of Pius VII.)
162. Thorvaldsen (in his 70eth year) leaning on the statue of Hope (see No. 46 in room VIII).

*Busts.*

186. St. Apollinaris, bishop of Ravenna.
187. Leonardus Pisanus, the mathematician. M.
189. Maximilian I, Elector of Bavaria.
195. Vilhelmine, Danish princess. M.
211. Count Rantzau of Breitenburg.
223. Thorvaldsen (in his 40eth year.)
233. Louis I, king of Bavaria.
240. Chr. Aug. Tiedge, the poet.
247. Helena, Grand-Duchess.
252. Napoleon I, as apotheosized emperor. M.
255. Walter Scott.
256. Byron, the poet. M.
267. Lady Sandwich.
268. Miss Lucan.
270. Pope Pius VII.
271. Cardinal Consalvi.

- 275-76. Prince and Princess Butera.  
 278 A. Marchesa Firenzi. M.  
 280. Heider-eddin-Gazi, rajah of Oude.  
 288. 303. 304. Unknown portraits.

*Reliefs.*

361. 363. Victory.  
 420. Venus, Mars, and Amor in the workshop of Vulcanus.  
     (From the 45th song of Anacreon.)  
 423. Leda and the Swan.  
 487. Thetis dipping Achilles into the Styx.  
 491. Briseis led away from Achilles by the heralds of Agamemnon.  
 500. Hector, in the chamber of Helena, upbraiding Paris with cowardice.  
 504. Alexander, in triumphal car, received by the Goddess of Peace. (Variation of the centre piece of the frieze representing Alexander's triumphal procession.)  
 505. *Frieze.* Triumphal procession of Alexander the Great into Babylon. (Variation of the frieze in the Vestibule; in marble in count Sommariva's villa by the lake of Como.)  
 506-7. Parts of the frieze representing Alexander's triumphal procession. (For the copy in marble in the palace of Christiansburg.)  
 516. Alexander prompted by Thais to set on fire the palace at Persepolis.  
 526. Genius of Poetry.  
 529. Genius of Peace and Liberty.  
 551. Adam and Eve.  
 567. Christ at the age of twelve years teaching in the Temple.  
 568. Christ speaking with the woman of Samaria.  
 575-78. The four Evangelists, borne by the winged figures which serve as their attributes. M.  
 583. Luke, with his attribute, the Ox.

- 584. Luke as the first Christian painter.
- 589. Christmas joy in Heaven.
- 603. The pastor Hans Madsen before the general Johan Rantzau. (Model for a bronze monument in Svanninge church, in the island of Funen.)

### *Sepulchral Reliefs.*

- 593-95. Angels of the last judgement.
- 611. Raphael. He is crowned by the Goddess of Victory, while the Genius of Art spreads light before him. (Intended for a sepulchral monument over Raphael.)
- 612. Cardinal Consalvi bringing back to pope Pius VII the papal provinces. (In the Pantheon on the sarcophagus of Consalvi, together with his bust No. 271.)
- 613. Tobias healing his blind father. (On the tomb of the oculist Vacca Berlinghieri in the Campo Santo at Pisa.)
- 616. Brother and sister leaving their mother for a better world. (On the tomb of the children of Princess Poninska.)
- 618. Husband taking leave of his dying wife. (Over Baroness Schubart.)
- 620. Husband parting from his wife, who is standing before him veiled.
- 621. Mother leaving her son and led to the goal by the Genius of Death. (On the tomb of Countess Bor-chowska.)
- 622. The Genius of Death, standing at a funeral monument at which is kneeling an elderly woman. (Tomb of Lady Newboock.)
- 623. Elderly woman kneeling between two angels, one of whom is showing that life has run out, while the other is noting down its deeds. (Tomb of Lady Lawley.)
- 624. Woman with a cross in her hand, mounting to Heaven above the Genius of Death. (Tomb of Baroness Chandry.)
- 625. Similar representation.
- 627. Genius of Death.

## CHRISTUS HALL.

### *Statues.*

82. Christ.  
 86-103. The Apostles. 86. Peter. 87. Matthew. 89. John.  
 91. James the less. 93. Philip. 94. Jude Thaddeus.  
 95. Andrew. 96. Thomas. 98. James the great. 99.  
 Bartholomew. 101. Simon Zelotes. 103. Paul.

112. Angel of Baptism.

(These figures, except 94 and 95, are the models for the marble statues in Our Lady's Church.)

### *Reliefs.*

559. *Frieze*. Entry of Christ into Jerusalem.  
 560. *Frieze*. Christ on his way to Golgotha.  
 (These are sketches for the friezes decorating Our Lady's Church.)  
 564. Christ entrusting the apostle Peter with the administration of the Church. (In marble in the chapel of the Pitti Palace, Florence.)  
 569. Annunciation of the Virgin.  
 570. Christ, new-born, adored by the shepherds.  
 572. Christ, twelve years old, teaching in the Temple.  
 573. Christ baptized by St. John.  
 596. Child's Guardian Angel.  
 597. Christian Charity. M.  
 (These two reliefs are found in marble in Our Lady's Church above the school-box and the poor-box.)

## ROOM I.

40. *Statue*. Ganymedes, presenting the filled cup. M.  
 42. — Ganymedes, filling the cup. M.  
 224. *Bust*. Eckersberg, Danish painter.  
 254. — Horace Vernet, the painter.  
 284-85. — Unknown portraits.

327. *Relief.* Genius of Light with Pegasus.  
 517. — Art receiving her light from the celestial Genius.  
 548. — Genius of the New Year.

## ROOM II.

27. *Group.* Amor and Psyche reunited in Heaven. M.  
 426. *Relief.* The ages of Love. M.  
 428. — Amor leaving the couch of the sleeping Psyche.  
 429. — Psyche approaching the sleeping Amor with  
her lamp.  
 430. — Amor awaking the fainted Psyche. M.  
 585. — Singing Genii. M.  
 587. — Playing Genii. M.

## ROOM III.

29. *Group.* The Graces and Amor.  
 245. *Bust.* Mrs. Rehfuss.  
 305. — Unknown portrait.  
 340. *Relief.* Apollo, the Muses and the Graces. M.  
 371. — Amor feeding the serpent of Hygeia. M.  
 375. — Amor in fetters, with the Graces. M.  
 393. — Amor begging Jupiter to make the Rose Queen  
of flowers. M.  
 396. — Amor knitting a net for catching souls. M.  
 397. — Amor caressing the faithful dog. M.

## ROOM IV.

11. *Statue.* Venus with the apple, the prize of beauty  
awarded to her by Paris. M.  
 348. *Relief.* Venus Anadyomene  
 388. — Amor taming the lion.  
 409. — Amor drinking with Bacchus.

410. *Relief.* Amor with a swan, and boys gathering fruit. (Summer.) M.
412. — Amor and the young Bacchus treading grapes. From the 17th song of Anacreon. (Autumn.) M.
414. — Amor's reception by Anacreon. From the 3d song of Anacreon. (Winter.) M.

## ROOM V.

51. *Statue.* Jason with the Golden Fleece. M.
249. *Bust.* Prince Joseph Poniatowski.
286. — Unknown portrait.
489. *Relief.* Briseis led away from Achilles by the heralds of Agamemnon. M.
- 492A. — Priamus supplicating Achilles for the body of Hector. M.
493. — Achilles dressing the wounds of Patroclus. M.
495. — Achilles with the killed amazon Penthesilea. M.

## ROOM VI.

38. *Statue.* Hebe. M.
321. *Relief.* Hercules and Hebe. M.
322. — Aesculapius and Hygeia. M.
323. — Minerva and Prometheus. M.
324. — Nemesis and Jupiter. M.  
(See p. 2 Nos. 317—20.)

## ROOM VII.

6. *Group.* Mars and Amor. (From the 45th song of Anacreon.) M.
273. *Bust.* Count Sommariva.
287. — Unknown portrait.
486. *Relief.* Perseus carrying off Andromeda on Pegasus.

- 499 A. *Relief.* Hector with Paris and Helena. M.  
 501 A. — Hector's farewell to Andromache. M.  
 502. — Homer singing to the people.

### ROOM VIII.

46. *Statue.* Goddess of Hope, with a flower in her hand.  
 (From the ancient Greek model.) M.  
 366. *Relief.* The Parces with the thread of life.  
 367. — Night with her children, Sleep and Death. M.  
 368. — Day: Aurora with the Genius of Light. M.  
 402. — Amor summoning flowers from stony ground.  
 403. — Amor gathering shells for an ornament.

### ROOM IX.

8. *Statue.* Vulcanus. M.  
 237. *Bust.* Wilhelm von Humboldt, the minister.  
 288. — Unknown portrait.  
 374. *Relief.* The Graces dancing.  
 418. — Amor complaining before Venus of the sting  
 of a bee. (From the 4th song of Anacreon.)  
 419. — Forging of Amor's arrows in the workshop of  
 Vulcanus. (From the 45th song of Anacreon.)  
 457. — Hymen.  
 497. — Ulisses receiving the arms of Achilles by the  
 sentence of Minerva, while Ajax is withdrawning in despair. In the centre, the tomb of  
 Achilles, on which is sitting his mother, the  
 sea-goddess Thetis. M.

### ROOM X.

4. *Statue.* Mercury on the point of killing Argus. M.  
 325. *Relief.* Minerva.  
 326. — Apollo.

352. *Relief.* Pan teaching a little Satyr to play upon the pipe of reeds. M.  
 354. — Bacchante with grapes, which a little Satyr is trying to reach. M.  
 407. — Amor with Bacchus. M.  
 416. — Amor with Anacreon M.

## ROOM XI.

166. *Statue.* Countess Ostermann. M.  
 171. — Princess Bariatinska. M.  
 239. *Bust.* Countess Nugent.  
 278. — Marchesa Firenzi.  
 306. — Unknown portrait.  
 451. *Relief.* Amor and Hymen. M.  
 558. — Rebecca and Eliezer at the well.  
 618 a. — Baroness Schubart on her death-bed. (For her tomb.) M.

## ROOM XII.

124. *Statue.* Prince Joseph Poniatowski. (First model for the colossal statue in the Vestibule.)  
 207. *Bust.* A. P. Bernstorff, Danish minister. M.  
 221. — Mr. Fr. S. Vogt. M.  
 229. — J. C. Dahl, Norwegian landscape-painter.  
 284. — Prince Clemens Metternich. M.  
 286. — General Prince Schwarzenberg.  
 241. — H. Fr. Brandt, Prussian medal-engraver.  
 242. — C. H. Donner, merchant.  
 246. — The emperor Alexander I.  
 257. — Byron, the poet.  
 263. — Mr. Diwett.  
 272. — Count Sommariva. M.  
 289-90. — Unknown portraits.  
 316. *Relief.* Jupiter on his throne between Minerva and Nemesis. Right and left: the Goddess of the

- Earth and the God of the Sea. (Model for the relief placed in the frontispiece of the façade of Christiansburg.)
422. *Relief.* Amor on a swan.
614. — For a sepulchral monument over Augusta Böhmer. The deceased is handing a cup of medicine to her mother. At the sides: Nemesis and the Genius of Death.
615. — For the sepulchre of Ph. Bethmann Hollweg. His brother is receiving the civic wreath of the dying youth. To the left: mother and sisters mourning. To the right: Nemesis, behind whom is seen the river-god Arno and a lion, to indicate Florence as the place of his death.
619. — For the sepulchre of Countess Pore. Husband and children of the deceased mourning.

## ROOM XIII.

121. *Statue.* Lion couching. M.
130. — Byron, the poet. (In marble at Cambridge.)
210. *Bust.* H. Hielmstierne, Danish statesman.
225. — Tyge Rothe, Danish philosopher. M.
260. — Admiral Lord Exmouth.
131. *Relief.* Genius of Poetry. (Belonging to the monument of Byron.) M.
343. — Amor listening to the song of Erato. M.
- 357-58. — A Satyr and a Bacchante dancing.
365. — The Parces with the thread of life. M.

## ROOM XIV.

44. *Statue.* Ganymedes with the eagle of Jupiter. M.
347. *Relief.* Mercury bringing the infant Bacchus to Ino.
351. — Hebe delivering the jar and the cup to Ganymedes.
389. — Amor riding on the back of the tamed lion. M.

391. *Relief.* Amor writing down the laws of Jupiter. M.  
 417. — Amor complaining before Venus of the sting  
       of a bee. M.  
 424. — A shepherdess with a nest of Amorines. M.  
 484. — Hylas drawn into the river by the Nymphs. M.

## ROOM XV.

155. *Statue.* Prince Wladimir Potocki. (In marble over  
       his tomb at Cracow.)  
 248. *Bust.* Princess Narischkin.  
 291. — Unknown portrait.  
 359. *Relief.* Victory recording heroical deeds on a shield. M.  
 362. — Victory with a shield and a palm-branch.  
 364. — Nemesis on a chariot, reining two horses,  
       and followed by the Genii of Punishment  
       and Reward as her train.  
 514. — Alexander prompted by Thais to set on fire  
       the palace at Persepolis. M.

## ROOM XVI.

22. *Statue.* Amor triumphantly examining the point of  
       his arrow.  
 377-80. *Reliefs.* Amor's dominion over the world. 377.  
       Amor in Heaven, on Jupiter's eagle, with the  
       thunderbolt. 378. Amor on Earth, as the lion-  
       tamer, with the club of Hercules. 379. Amor  
       on the Sea, borne by a dolphin, with the tri-  
       dent of Neptune. 380. Amor in Hades, as the  
       tamer of Cerberus, with a fire-fork. (Also  
       called: the four elements.) M.  
 395. *Relief.* Amor and Ganymedes playing at dice. (From  
       a poem by Simonides.) M.  
 454. — Amor and Hymen spinning the thread of life. M.

## ROOM XVII.

53. *Statue.* Adonis.  
 235. *Bust.* Prince Clemens Metternich.  
 259. — Lord Gower, duke of Sutherland.  
 480. *Relief.* The centaur Nessus embracing the reluctant Dejanira. M.  
 488. — The centaur Chiron teaching Achilles to throw the javelin.  
 646. — A hunter on horseback.  
 647. — A huntress on horseback.

## ROOM XVIII.

31. *Group.* The Graces with Amor's arrow. Behind: Cupid playing on the lyre. (The group of Room III remodelled.) M.  
 279. *Bust.* Vittoria from Albano.  
 307. — Unknown portrait.  
 328-36. *Reliefs.* The Muses. 328. Clio. 329. Euterpe. 330. Thalia. 331. Melpomene. 332. Terpsichore. 333. Erato. 334. Polyhymnia. 335. Urania. 336. Calliope.  
 337. *Relief.* The mother of the Muses, Mnemosyne, with Harpocrates.  
 525. — The Genii of Sculpture, Architecture, and Painting.

## ROOM XIX.

176. *Statue.* Shepherd-boy. M.  
 406. *Relief.* Amor presenting a rose, while he is hiding thistles.  
 421. — Amor on a swan.  
 482. — Hylas drawn into the river by the Nymphs. M.  
 638-41. *Reliefs.* The four ages and seasons. 638. Childhood, Spring. 639. Youth, Summer. 640. Manhood, Autumn. 641. Old-age, Winter. M.

## ROOM XX.

162. *Statue.* Thoryaldsen, leaning on the statue of Hope (see Room VIII). M.
197. *Bust.* King Christian VIII, as hereditary prince.
198. — Queen Caroline Amalie, as princess.
199. — King Frederik VII, as prince.
200. — The same, older. M.
232. — Louis I, king of Bavaria. M.
281. — Unknown portrait. M.
342. *Relief.* The Muses of Tragedy and Comedy.
518. — Art and Genius of Light.
528. — Genii of Poetry and Harmony.
601. — The Graces listening to the song of Amor. (Placed together with the medallion-portrait No. 629 on the monument of Appiani, called the painter of the Graces, in the academy at Milan.) M.

## ROOM XXI.

150. *Statue.* Conratin, the last Hohenstaufe (In marble on his tomb at Naples.)
152. — King Christian IV. (In bronze before the palace of Rosenburg, Copenhagen.)
164. — The Queen Dowager Caroline Amalie, as princess.
191. *Bust.* King Frederik VI.
192. — Queen Marie Sophie Frederike.
193. — Princess Caroline, daughter of the preceding.
196. — Princess Vilhelmine Marie, likewise.
201. — Prince Fr. Wilhelm of Hesse-Philipsthal.
202. — Princess Juliane, his wife.
557. *Relief.* Baptism of Christ.
558. — Institution of the Lord's Supper.
563. — Christ and his two disciples at Emmaus.
599. — Christian Charity united with Faith and Hope.

## UPPER FLOOR.

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**Thorvaldsen's works, Pictures, Drawings, Antiquities,  
Casts of antiques, Books, &c. \*)**

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### STAIRCASE.

14. *Statue.* Hercules. (Model for one of the four bronze statues at the portal of the palace of Christiansburg.)
308. *Bust.* Unknown portrait.
398. *Relief.* Amor knitting a net for catching souls.
399. — Amor caressing the faithful dog.
450. — Amor and Psyche.
452. — Amor and Hymen.
456. — Amor flying away.
520. — Genius of Painting.
521. — Genius of Architecture.
- 522-23. — Genius of Sculpture.
527. — Genius of Poetry.

### CORRIDOR.

#### *Statues.*

2. Bacchus.  
3. Apollo.
- 

\*) Sculptures, not cited as the works of others or as casts of antiques, are by Thorvaldsen.

5. Mercury on the point of killing Argus.
12. Venus with the apple.
24. Amor triumphant.
26. Psyche with the urn.
28. Reunion of Amor and Psyche.
32. The Graces and Amor.
34. Amor, sitting, with the lyre.
36. Amor, standing, with the bow.
37. 39. Hebe. (No. 39 is a remodelling of No. 37.)
41. Ganymedes presenting the filled cup.
43. Ganymedes filling the cup.
45. Ganymedes with the eagle of Jupiter.
47. Goddess of Hope.
132. Byron, the poet.
167. Countess Ostermann.
172. Princess Bariatinska.
173. Georgiana Russel.
174. A little girl, represented as Psyche.
177. A shepherd-boy.
178. 179. Female dancers.
181. A dancing girl.

*Busts.*

190. Ludvig Holberg, the Danish author.
213. Admiral H. Holsten.
215. Countess H. Danneskiold.
217. Baroness Chr. Stampe.
218. Miss Ida Brun.
222. Mr. Fr. S. Vogt.
226. Adam Öhlenschläger, the Danish poet.
227. Mr. Bartholin Eichel.
238. Countess Dietrichstein.
243. Baron Eichthal.
250. Princess Bariatinska.
251. Countess Potocka.
262. Mr. Alex. Baillie.
264. Mrs. Hope.

- 269. Miss Lucan.
- 274. Count Sommariva.
- 277. Giov. Torlonia, duke of Bracciano.
- 294. Sir Henry Labouchère.
- 292, 293, 295-300, 309-313. Unknown portraits.

*Reliefs.*

- 134. Genius of Poetry.
- 339. Procession to Parnassus. Apollo with Pegasus and the Genius of Light; the Graces and the Muses with Amorines; Homer led by the Genius of Poetry.
- 341. Apollo, the Muses, and the Graces on Parnassus.
- 347. Mercury bringing the infant Bacchus to Ino.
- 353. Pan and a little Satyr.
- 355. A Bacchante and a little Satyr.
- 356, 356 A. A lascivious Pan and a Nymph of the chase. (No. 356 A: M.)
- 360. Victory.
- 369. 370. Night. Day.
- 372. Hygeia and Amor.
- 376. Amor fettered by the Graces.
- 381-84. Amor's dominion over the world.
- 385-86. Amor on Jupiter's eagle.
- 387, 387 A. Amor with the tamed lion. (Nr. 387 A: M.)
- 390. Amor on the back of the lion.
- 392. Amor writing down the laws of Jupiter.
- 394. Amor begging Jupiter to make the Rose Queen of flowers.
- 400. Amor sailing.
- 404. Amor setting the stone on fire.
- 408. Amor with Bacchus.
- 411. Summer.
- 413. Autumn. (Amor and the infant Bacchus.)
- 415. Winter. (Amor with Anacreon.)
- 417 a. Amor complaining to Venus of the sting of a bee.
- 431. Amor awakening the fainted Psyche.
- 433-48. Representations from the myth of Amor and Psyche.

455. Amor and Hymen spinning the thread of life.  
458-79. Various mythological representations. 458. Latona fleeing. 459. Diana with her hind. 460-61. Diana and Acteon. 462-63. Diana and Orion. 464. Chlone and Dædalion. 465-66. Diana and Endymion. 467-71. Diana's Nymphs. 472. Callisto. 473. Atalanta. 474. Meleager. 475. A hero with a slain lion. 476. Adonis. 477. Narcissus. 478. Apollo and Daphne. 479. Pan with his flute Syrinx.
481. Nessus and Dejanira.
- 483, 485. Hylas caught by the River-Nymphs.
490. Briseis carried away from Achilles.
492. Priamus and Achilles.
494. Achilles and Patroclus.
496. Achilles and Penthesilea.
498. Minerva awarding the arms of Achilles to Ulisses.
499. Hector with Paris and Helena.
501. Hector taking leave from Andromache.
508. *Frieze*. Alexander's triumphal procession, on a reduced scale and with variations. (See Vestibule.) M.
509. Variation of the middle part of the preceding frieze. M.
- 510-11. Parts of the model for the same frieze.
- 512-13. Additions to the same.
515. Alexander prompted to set Persepolis on fire.
- 532-45. Genii of: Poetry 532, Tragedy 533, Comedy 534, Music 535, Dancing 536, State Government 537, War 538, Navigation 539, Trade 540, Medicine 541, Gardening 542, Agriculture 543, Astronomy 544, Religion 545.
549. Justice.
556. Mary with the infant Christ and St. John.
562. Christ and the two disciples at Emmaus.
565. Christ entrusting St. Peter with the government of the Church.
571. Mary's flight from the murder of the innocents at Bethlehem.
- 579-82. The four Evangelists.
586. Angels singing.

588. Angels playing.  
 590-92. Angels with flowers and garlands.  
 602. The Graces and Amor.  
 626. Genius of Death. M.  
 628. Praying childern.  
 629. The painter Appiani.  
 631. The painter G. B. Bassi.  
 632. Göthe (son af the poet).  
 633. The philosopher Henrik Stephens.  
 635. Unknown portrait.  
 636, 637. Family scenes. Thorvaldsen with the family of Stampe at Nysö. Baron Stampe and his sons on the beach.  
 642-45. The ages of life and seasons of the year.

## ROOM XXII.

194. *Bust.* Vilhelmine Marie, Danish princess.  
 261. — Lord W. Bentinck.  
 265-66.— Sons af Sir Thomas Hope.  
 405. *Relief.* Amor with roses and thistles.

*Paintings.*

68. *Castelli.* Landscape with a castle on a rock. (Sketch.)  
 100. *Severn.* Vintage-jollity.  
 101. *Williams.* Children in the Roman Campagna.  
 120. *Hering.* Street in Smyrna.  
 134. *Öhme.* Part of the exterior of a Gothic church.  
 155. *J. Riepenhausen.* A second-hand bookseller in a street at Rome.  
 184-85. *J. C. Dahl.* Norwegian landscapes.  
 190. *Fearnley.* Norwegian waterfall.  
 243. *A. Küchler.* Correggio's death. (From the tragedy of Öhlenschläger.)  
 269. *E. Meyer.* A Neapolitan fisherman in his doorway.  
 273. — A young Franciscan friar.

## ROOM XXIII.

1. *Group.* Bacchus and Ariadne.  
373. *Relief.* Hygeia crowned by Amor.

*Paintings.*

62. *Bassi.* A path in a wood.  
79. *Fioroni.* Pope Pius VIII carried in procession through the colonnade of St. Peter's church.  
99. *Severn.* An Italian peasant woman with her sleeping daughter.  
116. *Foltz.* Blind beggar-girl sleeping at the entrance of a Roman church.  
129. *Koch.* Noah's offering after the Flood.  
136. *Overbeck.* Mary with the infant Christ.  
138. *Rebell.* Coast-view from the island of Capri.  
142. *Reinhart.* Roman landscape. (The motive taken from Torre del Quinto.)  
143. — Landscape; in the foreground, a hunter reposing.  
154. *J. Riepenhausen.* Raphael introduced by Bramante to pope Julius II.  
177, 179. *J. C. Dahl.* The Bay of Naples by moonlight.  
246. *A. Küchler.* Roman citizen-folks buying an abbate-hat for their little son.  
265. *Anton Melbye.* Fishing boats in the Channel.  
266. *E. Meyer.* A public writer in a street at Rome reading a letter to a peasant girl.  
267. — The same writing a letter for her.  
270. — A fisherman in the island of Capri.  
296. *Thöming.* Coast-view in Capri.

## ROOM XXIV.

23. *Statue.* Amor triumphant, regarding his arrow. M.  
214. *Bust,* Count Chr. Danneskiold.  
216. — Countess L. Danneskiold.  
346. *Relief.* Mercury bringing the infant Bacchus to Ino.

*Paintings.*

56. *Voogd.* Italian landscape.  
 91. *Labouère.* The coast of the Pontine marshes.  
 93. *Leopold Robert.* A young Greek whetting his poniard.  
 122. *Hopfgarten.* Transformation of the bread of St. Elisabeth of Thuringia into roses.  
 139-40. *Reinhardt.* Groups of trees.  
 156. *W. Schadow.* Christ on his way to Golgotha.  
 183. *J. C. Dahl.* A waterfall. (Sketch.)  
 201. *Buntzen.* Danish landscape.  
 202. — Part of the garden of Villa Borghese near Rome.  
 220. *Constantin Hansen.* Part of the temple of Neptune by Pæstum.  
 247. *A. Küchler.* A little abbate, being heard his lesson by his sister.  
 251. *J. L. Lund.* St. Anna teaching St. Mary to read.  
 291. *J V. Sonne.* Battle-field, the morning after the battle.  
 293. *Thöming.* Danish corvette in the Sound.  
 299. *Catel and Rubbi, after Carstens.* The Golden Age.

## ROOM XXV.

- 173 A. *Statue.* Georgiana Russel. M.  
 401. *Relief.* Amor sailing.

*Paintings.*

102. *Teerlink.* Landscape with cattle.  
 103. — Italian landscape.  
 124. *Klenze.* The town of Pirano in Istria.  
 126. *Koch.* Italian landscape. (Free composition.)  
 127. — Olevano in the Sabine mountains.  
 141. *Reinhardt.* Ponte Lupo by Tivoli.  
 148. *Richter.* A Roman woman. (Fortunata.)  
 149. — Roman woman with a tambourine.  
 159. *Schilbach.* View over the Forum of Rome up to the Capitol.

160. *Schilbach.* View from the Capitol over the Forum.
- 172-73. *Marko.* Italian mountain landscapes.
187. *J. C. Dahl.* Entrance to the harbour of Copenhagen.
197. *Bendz.* Evening assembly of artists at a coffee-house in Munich.
199. *Blunck.* Thorvaldsen among Danish artists in a Roman osteria.
240. *Kierschou.* Part of the road between Rammsau and Reichenhall in Bavarian Tyrol.
263. *Ant. Melbye.* Ships off the coast on a calm morning.
282. *Petzholdt.* Site of the ancient Veii.

## ROOM XXVI.

180. *Statue.* Young girl dancing. M.
208. *Bust.* A. P. Bernstorff.
228. — Mrs. Höler.
345. *Relief.* Diana entreating Jupiter that she may remain a virgin.

### *Paintings.*

67. *Camuccini.* Christ blessing the children.
82. *Gazzarini.* Christ new-born.
86. *Pacetti.* Copy after Bassi. The grotto of Posillipo in the neighbourhood of Naples.
95. *Horace Vernet.* Thorvaldsen working at Vernet's bust.
118. *C. v. Heideck.* Scene from the defence of a besieged Spanish town.
133. *Nerly.* Buffaloes drawing a block of marble to Rome for the atelier of Thorvaldsen.
151. *Riedel.* Girl bathing.
166. *Weller.* Jugglers before the Marcellus Theatre at Rome.
204. *Buntzen.* Danish landscape.
214. *Eckersberg.* St. Peter's place in Rome.
215. — Mary with the infant Christ in the clouds.
231. *J. L. Jensen.* Fruits.
232. — Flowers in a vase.

252. *J. L. Lund.* Italian landscape  
 255. *Lundbye.* Tomb from the "Stone-Age" on Refsnæs in Sealand.  
 264. *Ant. Melbye.* Ships in a fresh gale.  
 272. *E. Meyer.* A friar with a money box.  
 275. *Mohr.* View from the neighbourhood of Isseldorf in Bavaria.

## ROOM XXVII.

33. *Statue.* Amor playing on a lyre. M.  
 338. *Relief.* The Graces.

### *Paintings.*

60. *Bassi.* Groups of trees by some water.  
 125. *Koch.* A landscape. (Composition.) Inserted figures: Apollo among the shepherds.  
 145. *Reinhold.* Mountainous landscape. Inserted figures: the good Samaritan.  
 147. — Prospect of St. Peter's church.  
 153. *J. Riepenhausen.* Amor and two young girls.  
 164. *Tischbein.* Neapolitan fisher-girl.  
 178. 180. *J. C. Dahl.* Bay of Naples by moonlight.  
 181. — Place of St. Peter by moonlight.  
 230. *J. L. Jensen.* Flowers.  
 233. — A kitchen dresser.  
 234. — A vase with flowers.  
 242. *Krafft.* Carnival scene in a Roman street.  
 280. *Ottesen.* Fruits.  
 281. — A breakfast table.

## ROOM XXVIII.

301. *Bust.* Count Coronini-Cronberg.  
 302. — Unknown portrait.  
 555. *Reliefs* for a Christening Font: Baptism of Christ; Mary with the infant Saviour and St. John; Christ blessing the children; three hovering angels.

*Paintings.*

61. *Bassi.* A road between Italian villas. (Terni.)
63. — A view of the ruins of the palaces of the Emperors in Rome.
70. *Diosebi.* Entrance of the church of Sta. Maria in araceli, Rome.
85. *Storelli.* Italian town in the mountains.
110. *Catel.* A grotto in the villa of Mæcenas at Tivoli.
111. — Night-piece. From the closing scene in Chateaubriand's tale of René.
135. *Oppenheim.* Return of Tobias.
157. *Schick.* Landscape with antique buildings.
158. *Schick and Koch.* Landscape; in the fore-ground, Boaz and Ruth in the field.
198. *Blunck.* Noah in the Ark.
256. *Lunde.* View of the Palace of Frederiksberg.
259. *Martens.* The hall of antiques in Charlottenburg at Copenhagen.
268. *E. Meyer.* Fisher-man in Capri.
276. *Adam Müller.* Christ and the Evangelists.
289. *Schleisner.* Shoemaker's apprentices playing tricks upon their master during his sleep.
292. *J. V. Sonne.* Roman country folk before the osteria of Ponte Mammolo.
294. *Thöming.* The bay of Naples.

## ROOM XXIX.

35. Amor with his bow, standing. M.

*Paintings.*

84. *Lazzarini.* Part of the aqueduct Aqua Virgo in Rome.
87. *Chauvin.* View in the garden of Villa Falconieri near Frascati.
88. — View in the garden of Villa d'Este at Tivoli.
89. — Grotta Ferrata in the Albano hills.

92. *Leopold Robert.* Church of St. Paolo outside Rome, the day after the fire in 1823.
104. *Verstappen.* A chapel on the road to Ariccia.
130. *Lindau.* Country people on their way to Rome.
131. — Saltarello at a Roman osteria.
150. *Riedel.* Neapolitan fisherman's family.
161. *Senf.* Flowers in an antique vase.
209. *Eckersberg.* A sleeping woman.
211. — A Roman beggar.
250. *Libert.* Heath-country in Jutland.
- 275 a. *Monies.* Scene in a kitchen.
277. *J. P. Möller.* The sound by the town of Svendborg.
278. — The town of Svendborg.
279. *Miss Neergaard.* Flowers in a glass.
295. *Thöming.* Bay of Naples.

## ROOM XXX.

244. *Bust.* Mrs. Krause.
282. 314. 315. *Busts.* Unknown portraits.

*Paintings.*

80. *De Francesco.* Italian landscape.
97. *Lazzarini.* Copy after Granet. The choir of the Capuchin convent at the Piazza Barberina at Rome.
106. *Bürkel.* Country people before a Roman osteria.
107. — A bear-leader in a Roman village.
113. *Cornelius.* Interment of Christ.
117. *Foltz.* Composition after the poem of Uhland: The Minstrel's Curse.
119. *Henning.* Head of an Italian woman. (Fortunata.)
123. *Kaufmann.* Country people outside a Tyrolese inn.
152. *J. Riepenhausen.* Adonis leaving Venus to go a-hunting.
175. *Kiprenski.* Armenian priest. (Study.)
186. *J. C. Dahl.* Norwegian mountain landscape.
241. *Kloss.* Approach from the sea-side to Copenhagen.

258. *Marstrand.* Amusements outside the walls of Rome on an October evening.  
 298. *Thöming.* Surf on the coast of Capri. (Study.)

## ROOM XXXI.

25. *Statue.* Psyche with the urn. M.  
 432. *Relief.* Psyche carried to Heaven by Mercury.

### *Paintings.*

78. *Fioroni.* The host of the osteria in the place Della trinità de' monti at Rome, acting as improvisatore.  
 81. *De Francesco.* Italian landscape. Inserted figures: Aeneas meeting the Sibyl.  
 83. *Landerio.* Italian landscape.  
 90. *Gudin.* Neapolitan coast.  
 94. *Horace Vernet.* Armenian priest. (Study.)  
 109. *Catel.* Neapolitan fisher-family.  
 146. *Reinhold.* Mountain landscape. Inserted figures: Hagar and Ishmael.  
 162. *Steingrüber.* View of Florence.  
 169. *Marko.* View from a grotto to the Monte Cavo in the Albano hills.  
 170. 171. — Landscapes with Nymphs of the chase.  
 200. *Boesen.* Danish woody landscape.  
 210. *Eckersberg.* A reaping woman in antique dress.  
 212. — Socrates and Alcibiades.  
 218. *Friedländer.* Fishermen in a Danish fisher village assembled round a draught of herrings.  
 244. *A. Küchler.* Family scene at Albano.  
 258a. *Marstrand.* A Roman abbat jesting with young girls.  
 271. *E. Meyer.* The Franciscan convent near Amalfi.  
 285a. *Roed.* Portrait of the painter A. Küchler when a monk.  
 286. *Rörbye.* View of Athens; in the fore-ground, Greeks in conversation.

## ROOM XXXII.

230. *Bust.* Mr. J. Knudtzon.  
 231. — Mr. H. C. Knudtzon.  
 425. *Relief.* A shepherdess with a nest full of Amorines.  
 598. — Christian Charity.  
 630. — The physician Vacca Berlinghieri (?).  
 634. — Mr. E. H. Löffler.

*Paintings.*

96. *Giovannini.* A chemist in his laboratory.  
 114. *Elsasser.* View from the ruins of the theatre at Taormina.  
 128. *Koch and Dahl.* View of the Jungfrau in Switzerland.  
 167. *Wittmer.* Æsop telling his fables.  
 253. *Lundbye.* Tract by the lake of Arresø in Sealand.  
 254. — Neighbourhood of Frederiksværk in Sealand.  
 287. *Rörbye.* View of Piazza marina at Palermo.

*Drawings* \*).

## ROOM XXXIII.

*Sketches for Statues and Monuments.*

10. *Vulcanus.*  
 13. *Venus and Amor.*  
 15-16. *Hercules.*  
 17-18. *Minerva.*  
 18-19 a. *Nemesis.*  
 20-21. *Æsculapius.*  
 30. *The Graces.*  
 48. *Victory.*  
 49-50. *Triumphant Muse.*  
 57-58. *Sibyls.*  
 73-81. *Figures for the representation of the preaching of John the Baptist.*

\* Various drawings are from time to time exposed in the frames in this and in the next room.

- 83-85. Christ.
- 88-109. Apostles.
- 111. 112 a. Angels of Baptism.
- 117. Gutenberg.
- 120. For a monument over general Schwarzenberg.
- 126. Poniatowski.
- 127. Maximilian I of Bavaria.
- 133. Byron.
- 138. Schiller.
- 139-40. Göthe.
- 141. Frederik VI.
- 148-49. For the monument over pope Pius VII.
- 151. Conratin of Naples.
- 157. Genii of life and death.
- 158. The same at a Meta.
- 159. Kneeling angel.
- 160. Luther.
- 161. Melanchton.
- 163. Thorvaldsen.
- 168-70. Ladies, sitting.
- 175. A young hunter.
- 177 a. A shepherd boy.
- 178 a. Female dancer.
- 182. A young girl dancing.
- 184. A flower girl.
- 185. A youth with a dog.

*Reliefs, mostly sketches.*

- 118. Invention of the printing press. (For the pedestal of Gutenberg's statue.)
- 153. Three Genii representing the motto of Christian IV: Regna firmat pietas. (For the pedestal of the statue of this king.)
- 344. Apollo among the shepherds.
- 427. The various ages of Love.
- 546-47. Genii of Arts and Trades.
- 552. Adam and Eve. •

- 554. Solomon's judgement.
- 561. Resurrection of Christ.
- 566. Christ blessing the children.
- 604-7. The abolition of villanage; the institution of provincial assemblies; the exercise of justice; the protection of arts and sciences. (For the monument of Frederik VI.)
- 609. Justice and Strength. (For the same monument.)
- 617. For the sepulchral monument of the two Poninski, brother and sister.

*Collection of Drawings and Engravings. Library.*

## ROOM XXXIV.

- 649. Marble chimney-piece with two Caryatides and a frieze of Amorines, after Thorvaldsen.

### *Relief Sketches.*

- 349-50. Rape of Ganymedes.
- 449. Amor and Psyche.
- 453. Amor tying together the torches of Hymen.
- 550. Denmark praying for the King.
- 574. Entry of Christ into Jerusalem.
- 608. The abolition of villanage. (For the monument of Frederik VI.)
- 610. Symbols of Arts and Sciences, crowned by Genii. (For the same monument.)
- 648. A young girl with a bird.

### *Casts of Antique Statues.*

- 30. Apollo of Belvedere.
- 31. Apollo (Apollino), in Florence.
- 32. The Medicean Venus.
- 33. The Capitolian Venus.
- 36. Amor and Psyche, at the Capitol.
- 38. Mercury, in the Vatican.

- 40. Silenus with Bacchus, in the Louvre.
- 47. A fighting hero, in the Louvre.
- 48. The discus thrower, in the Vatican.

## ROOM XXXV.

### *Egyptian Antiquities.*

Case 1 and Montres 2-3. Images of deities and holy animals, religious symbols, amulets, and signs.

Case 4. Vases, jars, and various other vessels for domestic use.

Montres 5-6. Finger rings, pearls, fragments of glass work, sistrum handles, a doll, a mirror, a rouge-box, &c.

Case 7. Sepulchral stones, tablets, and figures.

Montres 8-9. Mummy ornaments. Breast-plates and scarabees from mummies.

Below: Grave urns.

Plaster casts of two statues of kings and of the lid of a sarcophagus.

Books.

## ROOM XXXVI.

### *Greek, Etruscan, and Roman Antiquities.*

Case 1. Small bronze figures, some of them representing gods, others men.

Montres 2-3. Bronze ornaments exhibiting figures and heads of gods, men, animals &c.

Case 4. Etruscan bronze mirrors, with engraved figures on the reverse.

Montres 5-6. Finger rings, amulet capsules, buckles, head-, neck-, and arm-rings, hair pins, weights, keys, spoons, surgical instruments &c., of bronze.

Case 7. Vessels, lamps, a candelabrum, bells, strigils, weapons, utensils &c. of bronze.

Case 8. Kitchen utensils, salve-vases, handles and feet of vessels, of bronze.

Montre 9. Ivory and bone work; dice, a theatre-ticket, a gladiator-tessera, needles, a doll, &c.

Montre 10. Amulets, ornaments, small fragments of vases, made of hard or precious stones. Amulets and ornaments of silver. Tickets and other objects of lead.

Case 11. A bowl, a jug, oil-flasks &c., of glass. A Jupiter's head in ivory. A Roman portrait head in silver.

Montre 12. Glass ornaments. Fragments of glass tablets with figures in relief, used as ornaments of walls and ceilings.

Montre 13. Gold ornaments: finger rings, ear rings, buckles, amulets, a bracelet, a necklace &c.

*Books*

## ROOM XXXVII.

### *Antique Gems and Pastes.*

Hard and precious stones with engraved figures (*gems, intaglios*) and antique glass casts (*pastes*) of such, Etruscan, Greek, and Roman. I. Scarabees, mostly Etruscan, Nos. 1—59. Among these are to be noted Nos. 1, 2, 16, 17, 19, 20, 26, 53 and 54, on account of the well cut figures. II. Older style of art, Nos. 60—81. Among these Nos. 60—62, 70—72, 76, and 77 are remarkable for careful workmanship. III. Productions of the developed Greek and Roman art, Nos. 82—1583. Deities, Nos. 82—786. Heroes, Nos. 787—965. Representations from history, Nos. 966—1084. Human occupations, Nos. 1085—1300. Animals, Nos. 1301—1496. Symbolical and phantastical representations, Nos. 1497—1583. Stones of this class more particularly worthy of notice on account of artistical value are the following. Of those set in gold: Nos. 89, 104, 188, 295, 296, 323, 360, 388, 408, 411, 495, 643, 851, 980, 990, 992, 993, 995, 1003, 1042, 1169, 1203—5, 1224, 1248, 1263, 1265, 1274, 1359, 1362, 1364, 1377, 1383, 1504. Of those not set: Nos. 133, 461, 530, 583, 641, 760, 796, 819, 949, 999, 1007, 1194, 1245. IV. Works of declining art, Nos. 1584—1693. — The

gold rings of Nos. 2, 40, 44, 56, 388, 661 and 1053 are antique, the rest modern.

Cut stones with relief work (*cameos*) and antique glass imitations of such, Nos. 1—133. Through their artistical execution are distinguished: Nos. 16, 32, 42, 53, 58, 59, 72, 81, 89, 97, 103, 128.

## ROOM XXXVIII.

### *Antique Coins.*

I. Greek Coins from Europe, Asia, and Africa. A. Before the middle of the 5th century b. C. B. From the middle of the 5th century until the Roman Empire. C. From the times of the Roman Empire. II. Coins of the Persians, Phenicians, Carthaginians, Celtiberians, and Barbarians of Gaul and Germany. III. Coins of Roman colonies. A. During the Republic. B. During the Empire. IV. Coins of the Roman state. A. During the Republic. B. During the Empire. V. Byzantine coins.

### *Modern Medals.*

Montre at the window. Nos. 1—14. Medals stamped in honour of Thorvaldsen. Nos. 15—25. Medals with representations borrowed from his works or for which he has executed the models. Nos. 32—35. The four prize medals of the Danish Academy of Arts gained by Thorvaldsen. Nos. 26—31 and 36—134. Other medals from different countries.

### *Paintings.*

Nos. 1—4. Florentine paintings in distemper from the 14th and 15th centuries. No. 5. Bolognese from the 16th century. No. 8. Florentine from the 16th century. No. 16. Sassoferato. No. 20. Guercino. No. 21. Bolognese from the 17th century. No. 35—38. Copies after Raphael.

On the case in the back-ground, which contains the rest of the collection of antique coins, stands Thorvaldsen's bust in marble by Tenerani.

## ROOM XXXIX.

*Antique Sculptures of Marble and Terra-cotta.*

Right Sidewall (from the door of the corridor). Marbles. Heads of Satyrs, Pan, Vertumnus, the emperor Hadrian apotheosized, and private Romans. A male torso. Architectural fragments. A Roman sepulchral tablet and *cista*. Fragments of a Grecian tombstone, a Roman sarcophagus, and several reliefs.

Case 1. Marbles. Statuettes, or torsos and heads of statuettes: Cybele, Minerva, the Ephesian Diana, Amor, the bearded Bacchus, Satyrs, *Æsculapius*, Flora &c. Fragments of various other sculptures.

Case 2. Terra-cotta. Small figures and heads, being representations of gods and men.

Left Sidewall. Terra-cotta. On the cornice: Various ornaments of roofs. In the wall: Fragments of architectural relief-slabs. Below: 3 slabs of a frieze representing the deeds of Hercules.

Montres 3-4. Roman lamps. 5. Small figures and heads, fragments of Aretinian vessels, &c., of terra-cotta.

## ROOM XL.

*Antique Vases of Terra-cotta.*

*Painted Greek vases.* I. From the first period (7—6th centuries b. C.) or in the oldest style of such vase-fabrication, with brown and violet figures and ornaments on a pale yellowish ground: Nos. 1—8, in case 1. II. From the second period (6—5th centuries b.C.) or in the so-called archaic style, with black figures and ornaments on a light reddish ground: Nos. 10—90, in cases 1 and 2. III. From the best period of Greek art (5—4th centuries b. C.), in beautiful style, with light reddish figures on black ground: Nos. 92—129, in the two upper compartments of cases 3 and 4. IV. From the last period, that of the decline of this

fabrication (3d and following centuries b. C.), likewise with light reddish figures and ornaments on black ground: Nos. 130—148, in the lowest compartment of cases 3 and 4.

*Pottery without painting*, Etruscan, Italian, and Greek, in the lowest compartment of cases 1—2.

## ROOM XLI.

### *Library.*

#### *Plaster casts of Antique Busts.*

- 139. Euripides. 140. Menander. 141. Posidippus. 145. Ly-sias. 148. Themistocles. 158. Cn. Domitius Corbulo.

### *Paintings.*

- 132. *Magnus*. Portrait of Thorvaldsen.
- 217. *Eckersberg*. Arrival of Thorvaldsen on the road of Copenhagen, Sept. 17. 1838.

## ROOM XLII.

### *Thorvaldsen's last unfinished works.*

- 188. Bust of Luther.
- 524. Chalk drawing for a relief. The Genius of Sculpture sitting on the shoulder of a statue of Jupiter.

### *Paintings.*

- 108. *Carus*. Ancient tomb by moonlight.
- 144. *Reinhardt*. View of Mount Vesuvius.
- 163. *Stieler*. Louis I of Bavaria, as crown prince.
- 168. *Koop*, copy after *Begas*. Thorvaldsen.
- 188-89. *J. C. Dahl*. Norwegian landscapes.
- 203. *Buntzen*. Nysø in Sealand. (Summer residence of Thorvaldsen.)
- 205. *Bærentsen*. Mrs. Heiberg, Danish actress.
- 216. *Eckersberg*. King Frederik VI.

- 216 a. *Eckersberg*. Thorvaldsen.
- 220 a. *C. Hansen*. Bindesböll, the architect of the museum.
- 220 b. — Mr. J. Collin, President of the Direction of the museum.
227. *A. Jensen*. Fritsch, Danish flower-painter.
245. *A. Küchler*. Colonel Paulsen and his wife, a daughter of Thorvaldsen, with their children.
- 258 b. *V. Marstrand*. J. M. Thiele, the biographer of Thorvaldsen.
285. *F. Richardt*. Thorvaldsen in his atelier at Copenhagen.
311. *Balsgaard*, copy after *A. Jensen*. H. Freund, Danish sculptor. (On porcelain.)

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Thorvaldsen's bust by *V. Bissen*.

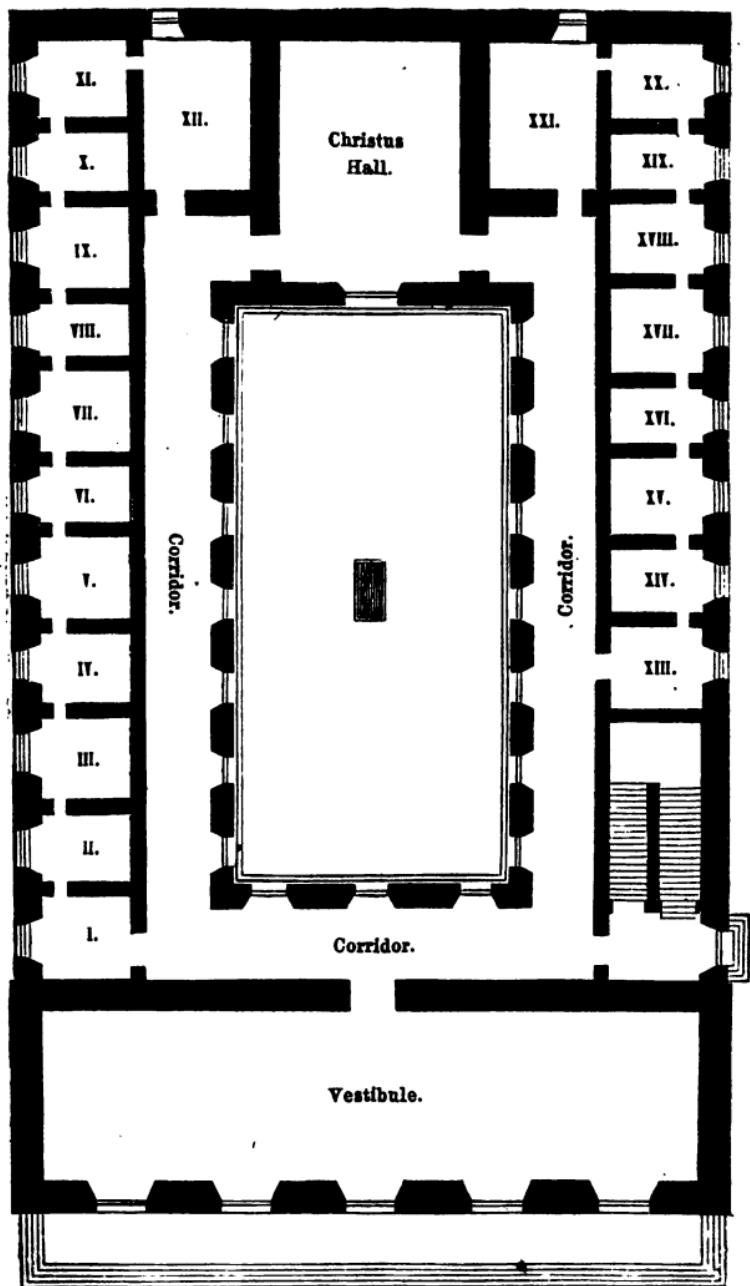
Chamber-clock in a case, the wooden work of which has been carved by Thorvaldsen in his youth.

Thorvaldsen's furniture (from his dwelling at Copenhagen).

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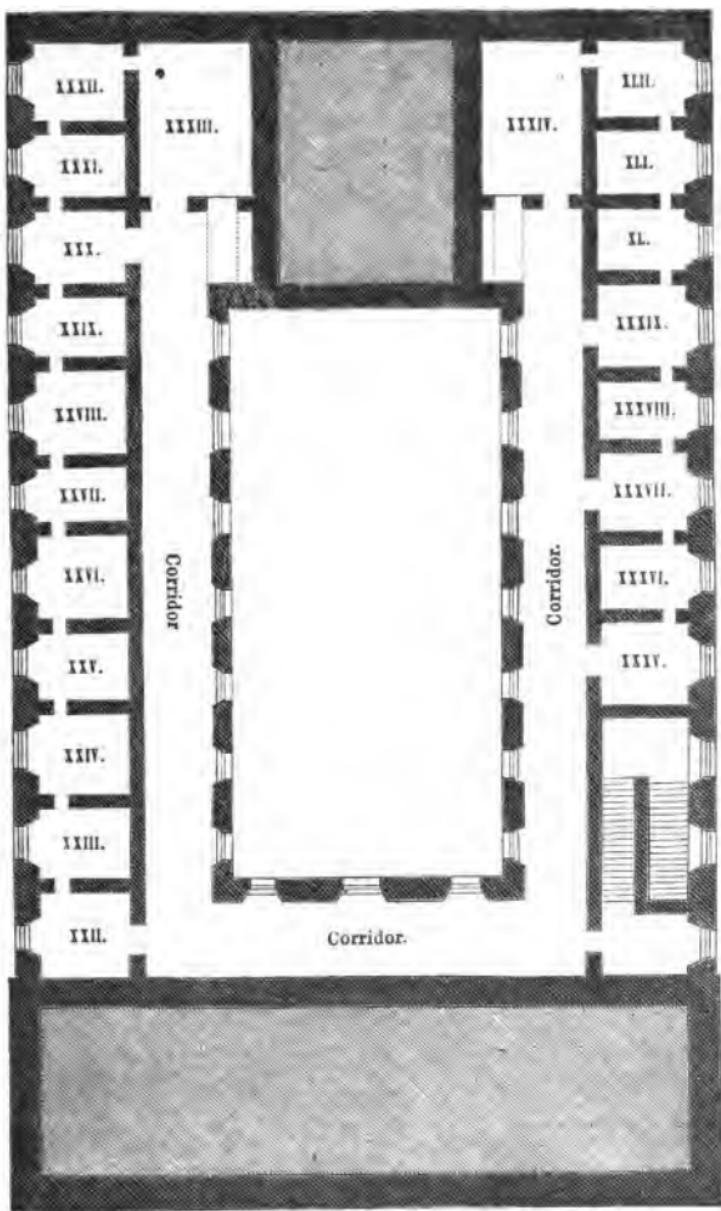






**Ground Floor.**

Digitized by Google



• 10. 20. 30. 40. 50 Feet.

**Upper Floor.**

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1880.

PINACOTHÈQUE  
DE LA  
R. ACADEMIE DES BEAUX ARTS

DE BOLOGNE

CATALOGUE DES TABLEAUX

BOLOGNE  
IMPRIMERIE ROYALE

1878

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PINACOTHÈQUE

DE LA

R. ACADEMIE DES BEAUX ARTS

DE BOLOGNE

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CATALOGUE DES TABLEAUX

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BOLOGNE

IMPRIMERIE ROYALE

1878.

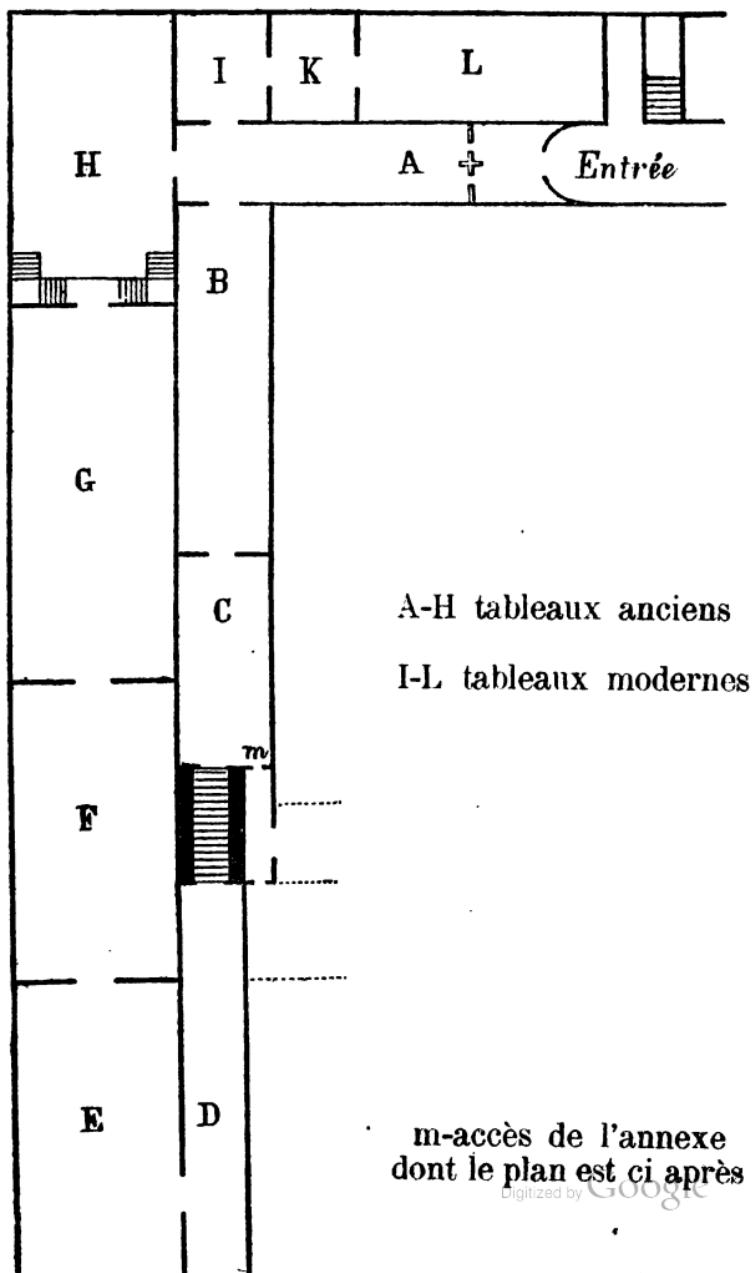
Harvard College Library.

Presented to Library of

Rev. A. C. Doane

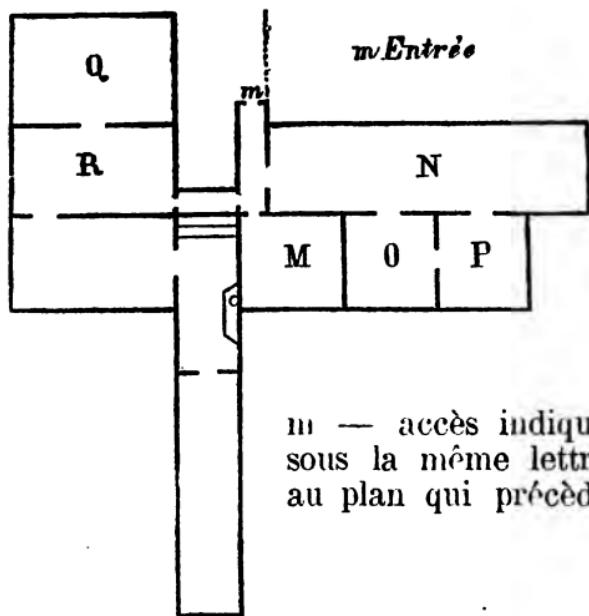
19 Oct. 1893.

## Plan de la galerie de tableaux





## Plan de la galerie des gravures et des armes



m — accès indiqué  
sous la même lettre  
au plan qui précède

M cabinet de l' inspecteur

N gravures

O, P armes anciennes

Q, R dessins de fortification ancien.



## EXPLICATION DES ABBRÉVIATIONS

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dem. fig. — demi figure.

fig. ent. — figure entière.

b. — peinture sur bois.

t. — id. toile.

C. — id. cuivre.

h. — hauteur de la peinture.

l. — largeur id.

(les mesures en mètres et centimètres)

(\*) indique les tableaux qui ont été transportés à Paris en 1796 et restitués en 1815.

(\*\*) indique les tableaux qui ont été transportés à Milan en 1806 et restitués en 1815.

Les chiffres et les lettres entre parenthèses, par lesquels se terminent les notices sur les auteurs de tableaux anciens, indiquent le nombre des tableaux de chaque auteur qui sont dans la pinacothèque et les salles où ils se trouvent.

### N. B.

Pour les tableaux anciens on a suivi dans le présent catalogue l'ordre de l'arrangement des tableaux dans les salles, en commençant toujours à droite de chaque Salle. Mais, pour les tableaux modernes, qui

sont sujets à des remaniemens, on a suivi l'ordre des numéros de l'inventaire général de l'Académie.

**N. B.**

Le dernier Catalogue (1872) de l'inspecteur Giordani, dont les travaux méritent la plus grande considération, comprenait 362 numéros, et se terminait par un appendice indiquant 11 tableaux non numérotés.

Dans le présent Catalogue on a conservé leurs anciens numéros à tous les tableaux numérotés du Catalogue Giordani, sauf les exceptions suivantes:

129 Giordani a été compris dans 127.

171 id. a été partagé entre 363 et 364

261 id. id. 365 et 366

327 id. id. 367 et 368

352 id. id. 369 et 370

et les 11 tableaux de l'appendice ont reçu les numéros susdits 129, 171, 261, 327, 352 et les numéros 371 à 376.



PINACOTHÈQUE  
DE LA  
R. ACADEMIE DES BEAUX ARTS  
DE BOLOGNE

~~~~~  
CATALOGUE

TABLEAUX ANCIENS

CORRIDOR A

221. — **Ecole d' Innocenzo d' Imola.**

Le Mariage mystique de S. Catherine (*demi fig.*) b. — h. 0.54 l. 0.47

341. — **Sirani Gio. Andrea.**

S. Bruno à genoux priant dans le désert (*fig. ent.*) t. — h. 0.50 l. 0.34

149. — **Sabattini Lorenzo.**

N. S. assis à table entre les deux Disciples à Emmaus (*fig. ent.*) Provient de l' Église de S. Maria degli Angeli. b. — h. 0.37 l. 0.26

343. — **Tiarini Alessandro.**

Un Saint Evêque et deux Saints martyrs (*fig. ent.*) t. — h. 2.82 l. 0.74

67. — **Cremonini Gio. Battista.**  
Jésus Christ trainé au Calvaire (*fig. ent.*)  
t. — h. 1.00 l. 0.81
330. — **Pasinelli Lorenzo.**  
S. Catherine martyre (*dem. fig.*)  
t. — h. 0.74 l. 0.64
97. — **Gessi Gio. Francesco.**  
S. François d' Assise recevant les stigmates  
divins (*fig. ent.*) De l' Église des Ss. Naborre  
e Felice. t. — h. 2.30 l. 1.57
15. — **Barbieri Gio. Francesco (Guercino).**  
S. Jean Baptiste (*dem. fig.*) De la Sacristie  
de la Madonna di Galliera. t. — h. 1.12 l. 0.86
311. — **Desublec Michele.**  
S. Agnès (*dem. fig.*) Prov. de la Collection  
Bargellini. t. — h. 1.14 l. 0.85
844. — **Candi Francesco** de Cento, peintre mo-  
derne, dont on indique pour mémoire le ta-  
bleau ci après qui se trouve dans la présente  
salle. Portrait de Pie VII (*copie, demi fig.*)  
t. — h. 1.33 l. 1.11
16. — **Barbieri Gio. Francesco (Guercino).**  
S. Joseph (*demi fig.*) De la Sacristie de la  
Madonna di Galliera. t. — h. 0.12 l. 0.86
305. — **Cittadini Pier Francesco** (Milanese).  
S. Célestin Pape (*dem. fig.*)  
t. — h. 1.13 l. 0.84
331. — **Pasinelli Lorenzo.**  
S. Marguerite (*demi fig.*) t. — h. 0.84 l. 0.64

185. — **Tiarini Alessandro.**

S. Catherine de Sienne (*fig. ent.*) De l' Église de S. M. Maddalena in Galliera.

t. - h. 2.27 l. 1.49

277. — **Cambiaso Luca.**

La naissance de Jésus-Christ (*fig. ent.*)

t. - h. 2.02 l. 1.30

7. — **Aloisi Baldassarre (Galanino).**

N. D., l' Enfant et Ss. Jean Baptiste et François d' Assise (*fig. ent.*) t. - h. 2.17 l. 1.33

381. — **Inconnu** du XIV siècle.

S. Jean Évangéliste (*demi fig.*)

b. - h. 0.38 l. 0.34

40. — **Carracci Annibale.**

L' Annonciation de la Vierge (*fig. ent.*) Voir ci après au N. 39 pour la figure de l' ange. De la Sacristie de la Madonna di Galliera.

t. - h. 1.09 l. 0.73

148. — **Sabattini Lorenzo.**

Jésus mort soutenu par deux Anges (*fig. ent.*) De l' Église de S. Maria degli Angeli.

b. - h. 0.41 l. 0.27

177. — **Sirani Elisabetta.**

La S. Vierge et l' Enfant en apparition a S. Philippe Neri (*demi fig.*) De la Sacristie de la Madonna di Galliera. t. - h. 1.15 l. 0.90

382. — **Inconnu** du XIV siècle.

La S. Vierge (*demi fig.*) b. - h. 0.38 l. 0.34

39. — **Carracci Annibale.**

L'annonciation de la Vierge (*fig. ent.*) Voir précédemment au N. 40 pour la figure de la Vierge.  
t. - h. 1.49 l. 0.73

280. — **Sirani Elisabetta.**

S. Marie Madeleine (*demi fig.*)

c. - h. 0.43 l. 0.32

349. — **École d' Innocenzo d' Imola.**

La S. Famille et S. Catherine (*demi fig.*)

b. - h. 0.58 l. 0.35

237. — **Incertain.**

L' Adoration de Jésus Enfant (*fig. ent.*) De la Certosa.  
b. - h. 0.53 l. 0.44

352. — **Agricola Luigi Cristoforo.**

Paysage avec petites figures.

t. - h. 0.34 l. 0.53

66. — **Costa Lorenzo.**

Le Christ mort et deux Anges pleurant (*demi fig.*) De l' Église de S. Maria della Misericordia.  
b. - h. 0.72 l. 1.63

386. — **Inconnu** du XVI siècle.

Le mariage mystique de S. Catherine (*demi fig.*)  
b. - h. 0.60 l. 0.46

266. — **Inconnu** du XV siècle.

N. S. mort. Du Monastere de S. Caterina (*demi fig.*)  
b. - h. 0.53 l. 0.40

370. — **Agricola Luigi Cristoforo.**

Paysage avec petites figures.

t. - h. 0.34 l. 0.53

377. — **Inconnu** du XIV siècle.

Un Saint (*demi fig.*) b. — h. 0.38 l. 0.34

300. — **Calvart Dionisio.**

La S. Vierge et l'Enfant dans la gloire (*fig. ent.*) et S. Antoine abbé (*demi fig.*)

t. — h. 0.97 l. 0.79

308. — **Cremonini Gio. Battista.**

S. Jérôme priant dans le désert (*fig. ent.*) t. — h. 1.00 l. 0.76

342. — **Ecole de Gio. Andrea Sirani.**

La S. Famille (*demi fig.*) t. — h. 1.15 l. 0.97

398. — **Inconnu** du XIV siècle.

S. Marie Madeleine (*demi fig.*) b. — h. 0.38 l. 0.34.

301. — **Calvart Dionisio.**

N. D. avec l'Enfant (*fig. ent.*) et S. François d'Assise (*demi fig.*) t. — h. 0.96 l. 0.78

357. — **Spisanelli Vincenzo.**

Le martyre de S. Agnès (*fig. ent.*) t. — h. 1.04 l. 0.80

284. — **Proccacini Ercole.**

N. S. mort soutenu par la S. Vierge et les pieuses Maries (*fig. ent.*) Il y a aussi le portrait du donataire (*demi fig.*). De l'Église de S. Maria delle Vergini. t. — h. 2.12 l. 1.49

63. — **Cittadini Pier Francesco** (Milanese).

S. Thomas de Villeneuve faisant l'aumône aux pauvres (*demi fig.*) De la Sacristie de S. Biagio.

t. — h. 1.06 l. 0.85

336. — **Samacchini Orazio.**L' adoration des Mages (*fig. ent.*)

b. — h. 0.87 l. 0.69

325. — **Ecole du Guercino.**N. D., l' Enfant et le petit S. Jean (*copie,*  
*fig. ent.*) t. — h. 1.91 l. 1.33313. — **Ecole Venitienne** du XVI siècle.La S. Vierge, l' Enfant et quatre Saints (*demi  
fig.*) t. — h. 1.14 l. 1.07339. — **Samacchini Orazio.**L' annonciation de la S. Vierge (*fig. ent.*)

t. — h. 1.00 l. 0.80

68. — **Crespi Antonio.**S. François de Paule (*demi fig.*)

t. — h. 0.74 l. 0.71

99. — **Gessi Gio. Francesco.**N. D., l' Enfant, le petit S. Jean et S. Catherine (*demi fig.*) Du Convent de S. Michele in Bosco. t. — h. 0.90 l. 1.00389. — **Viani Gio. Maria.**S. Jean Baptiste (*demi fig.*)

t. — h. 0.98 l. 074

334. — **Ecole de Guido Reni.**S. François d' Assise (*copie, fig. ent.*) De l' Église de S. Francesco. t. — h. 1.90 l. 1.33344. — **Tiarini Alessandro.**Un S. Evêque et deux Saints (*fig. ent.*)

t. — h. 2.82 l. 0.74

378. — **Ecole de Sabattini.**

L'Enfant Jésus adoré par les bergers (*fig. ent.*)  
b. — h. 0.95 l. 0.071

224. — **Ecole de Francesco Francia.**

N. D., l'Enfant, S. François et un Ange  
(*demi fig.*) b. — h. 0.70 l. 0.53

350. — **Ecole de Michel Angelo Buonarotti.**

La Piété (*fig. ent.*) b. — h. 0.45 l. 0.38

285. — **Spisanelli Vincenzo.**

N. S. à la colonne (*fig. ent.*)  
c. — h. 0.27 l. 0.18

218. — **Sacchi Gaspare.**

Le mariage de la S. Vierge (*demi fig.*) De  
l'Église de S. Francesco b. — h. 0.72 l. 1.83



## CORRIDOR B

### 195. — **Torelli Felice.**

S. Jean Évangéliste (*fig. ent.*) Prov. de l'Église  
de S. Maria del Piombo. t. - h. 1.17 l. 0.51

### 220. — **Incertain (Ecole de Pellegrino Ti- baldi).**

S. Paul conduit en prison au milieu des soldats  
(*fig. ent.*) b. - h. 0.87 l. 0.60

### 64. — **Cossa Francisco.**

N. D. et l'Enfant, S. Jean Évangéliste, S. Pé-  
trone Évêque et le portrait du donataire.  
Signé FRANCISCUS COSSA FERRARIENSIS  
F. 1474 (*fig. ent.*) De la Résidence de la  
Chambre de Commerce t. - h. 2.22 l. 2.63

### 345. — **Viani Gio. Maria.**

Le portrait d'un Moine Chartreux (*demi fig.*)  
t. - h. 0.50 0.35

### 145. — **Robusti Giacomo (Tintoretto).**

La visite de la S. Vierge à S. Élisabeth. Signé :  
IL TINTORETTO DI VENEZIA (*fig. ent.*) De  
l'Église de S. Pietro Martire. t. - h. 2.50 l. 1.46

### 190. — **Tiarini Alessandro.**

S. George (*fig. ent.*) De l'Église de S. Agnese.  
t. - h. 1.74 l. 0.80

### 72. — **Donducci Gio. Andrea (Mastelletta).**

Paysage avec le Sauveur et des Anges (*fig.*

*ent.) De la Sacristie de la Madonna di Gal-  
lieria.* b. - h. 0.42 l. 0.31

**77. — Ecole de Franceschini.**

S. Antoine de Padoue et l'Enfant Jésus (*demi  
fig.)* t. - h. 0.64 l. 0.51

**50. — Carracci Lodovico.**

N. S. couronné d'épines (*fig. ent.)* De l'Église  
de la Certosa. t. - h. 2.14 l. 1.35

**53. — Le même. S. Roch (*fig. ent.)***

p. - h. 2.72 l. 1.35

**326. — Ecole de Guercino.**

La S. Vierge et l'Enfant (*copie, demi fig.)*  
t. - h. 0.75 l. 0.66

**49. — Carracci Lodovico.**

La flagellation de N. S. à la colonne (*fig.  
ent.)* De l'Église de la Chartreuse (Certosa)  
t. - h. 2.14 l. 1.35

**189. — Tiarini Alessandro.**

S. Laurent (*fig. ent.)* De l'Église de S. Agnese  
t. - h. 1.74 l. 0.80

**211. — Inconnu du XVI siècle.**

Le portrait de Bindo Altoviti, ami de Raphael  
(*demi fig.)* De la résidence du Sénat.  
p. - h. 0.39 l. 0.32

**379. — Sirani Elisabetta.**

Le portrait d'une Monaca (*demi fig.)*  
t. - h. 0.50 l. 0.35

**113. — Massari Luolio.**

S. Claire avec le SS. Sacrement chasse les

sarrasins qui menacent d'envahir son couvent près d'Assise (*fig. ent.*) t. - 2.35 h. l. 1.56

**76. — Franceschini Marc' Antonio.**

L'annonciation de la S. Vierge (*fig. ent.*) Signé M. A. F. fecit anno Domini 1726 aetatis suae 78 complect. De la Chapelle de l'Institut des Sciences. t. - h. 2.54 l. 1.63

**173. — Sirani Gio. Andrea.**

La S. Vierge, le Père Éternel et des Anges (*fig. ent.*) De l'Église des PP. de l'Osservanza. t. - h. 2.46 l. 1.57

**59. — Cesi Bartolomeo.**

S. Paul Apôtre (*fig. ent.*) De l'Église de S. Francesco. t. - h. 1.50 l. 0.52

**362. — Roos Enrico.**

Paysage avec des animaux. t. - h. 0.62 l. 0.43

**292. — Francucci Innozenzo d' Imola.**

N. D., l'Enfant, le petit S. Jean, S. François et S. Claire (*demi fig.*) De la Collection Bargellini. b. - h. 0.92 l. 0.76

**58. — Cesi Bartolomeo.**

S. Pierre Apôtre (*fig. ent.*) De l'Église de S. Francesco. t. - h. 1.50 l. 0.52

**361. — Roos Enrico.**

Paysage avec des animaux. t. - h. 0.62 l. 0.43

**296. — Albani Francesco.**

L'apparition de N. S. à la S. Vierge et des Anges (*fig. ent.*) De l'Église de S Colombaro.

t. - h. 2.31 l. 1.51

176. — **Sirani Elisabetta.**

N. D. et l'Enfant (*fig. ent.*) De l'Église de S. Maria Nuova. t. - h. 1.90 l. 1.17

335. — **Ecole de Guido Reni.**

La Charité avec trois enfants (*fig. ent.*) t. - h. 1.46 l. 1.12

187. — **Tiarini Alessandro.**

N. D., l'Enfant et S. Simon Carmelite. De la Sacristie de l'Église de S. Martino.  
t. - h. 1.52 l. 1.16

191. — **Le même.** N. S. montré au peuple par Pilate. De l'Église de S. Maria Nuova.

t. - h. 1.75 l. 1.30

157. — **Sementi Gio. Giacomo.**

Le martyr de S. Eugène (*fig. ent.*) De la Sacristie de l'Église de S. Martino.  
t. - h. 1.53 l. 1.14

299. — **Bertusi Gio. Battista.**

N. D. avec le petit S. Jean qui adorent l'Enfant Jésus (*copie. fig. ent.*) De l'Église du Corpus Domini. t. - h. 1.87 l. 1.33

20. — **Bolognini Gio. Battista.**

S. M. Madeleine dans le désert (*fig. ent.*) De la Sacristie de S. Gregorio. t. - h. 2.21 l. 1.48

100. — **Gessi Gio. Francesco.**

Jésus priant dans le jardin (*fig. ent.*) t. - h. 1.91 l. 1.50

217. — **Aspertini Amico.**

Jésus Christ mort pleuré par ses disciples.

t. - h. 0.84 l. 2.03

**213. — Ecole des Carracci.**

La dernière cène de J. C. avec les Apôtres  
*(copie, fig. ent.)* t. — h. 1.50 l. 2.26

**196. — Torelli Felice.**

S. Bernabé Apôtre *(fig. ent.)* De l'Église de  
S. Maria del Piombo. t. — h. 1.17 l. 0.51

**219. — Ecole de Pellegrino Tibaldi.**

S. Paul à l'île de Malte qui jette la vipère  
dans le feu *(fig. ent.)* b. — h. 0.87 l. 0.60

**289. — Ecole de Lodovico Carracci.**

N. D. du Rosaire, l'Enfant Iésus *(fig. ent.)*  
et S. Dominique *(demi fig.)* De la Collection  
Bargellini. t. — h. 1.10 l. 0.80

## CORRIDOR C

### 240. — Ecole Incertaine.

S. Ursule et ses compagnes avec un Pape et un Évêque (*fig. ent.*) Du Monastère de S. Leonardo. b. — h. 0.53 l. 0.45

### 258. — Inconnu du XIV siècle.

Scènes de la vie de N. S. (*fig. ent.*) b. — h. 1.00 l. 0.50

### 263. — L' Archange Gabriel (*fig. ent.*)

t. — h. 1.04 l. 0.57

### 272. — Incertain, attribué à Lorenzo Veneto.

S. Antoine abbé (*demi fig.*) b. — h. 0.48 l. 0.22

### 363. — Simone da Bologna.

Un Ange et deux Saints (*fig. ent.*) b. — h. 0.78 l. 0.24

### 271. — Incertain, attribué à Lorenzo Veneto.

S. Barthélémy (*demi fig.*) b. — h. 0.48 l. 0.22

### 169. — Manière de Giotto.

La dernière Céne de N. S. avec les Apôtres (*fig. ent.*) b. — h. 0.49 l. 0.33

### 270. — Ecole belonaise du XIV siècle.

Deux Saints (*demi fig.*) b. — h. 0.22 l. 0.27

### 167. — Ecole de Simone da Bologna.

Le martyre de Sainte' Christine (*fig. ent.*) b. — h. 0.51 l. 0.34

231 — **Ecole bolonaise** du XIV siècle.

Le Crucifix, des Saints et scène de la vie de Jésus (*fig. ent.*) b. — h. 0.51 l. 0.35

273. — Saint Dominique (*fig. ent.*)

b. — h. 0.65 l. 0.34

230. — Le Jugement dernier (*fig. ent.*)

b. — h. 0.51 l. 0.33

228. — **Ecole de Giotto.**

Attribué à **Giottino** ou à **Duccio** de Sienne.

Petite ancone. La dernière cène de N. S., la S. Vierge et des Saints (*fig. ent.*)

h. 1.15 l. 0.48

163. — **Simone da Bologna.**

Ancone où est représenté N. D. couronnée par son fils, le cruciflement de J. C. et plusieurs Saints (*fig. ent.*) signé — *Simon fecit hoc opus.* h. 1.46 l. 1.86

102. — **Giotto da Bondone.**

Quatre compartiments d'ancone représentant les Ss. Pierre et Paul apôtres, les Archanges Michel et Gabriel (*fig. ent.*). Vers le bas les têtes de N. S., de N. D. et de trois Saints. De l' Église de S. Maria degli Angeli.

h. 1.31 l. 2.13

235. — **Ecole bolonaise** du XIV siècle.

N. D. couronnée par son fils (*fig. ent.*).

b. — h. 0.99 l. 0.55

104. — **Lambertini Michele di Matteo.**

La S. Vierge et l'Enfant (*fig. ent.*) signé — MICHAEL MATEI 1469. b. — h. 1.00 l. 0.50

233. — **Manière de Giotto.**

N. D. couronnée par son fils (*fig. ent.*)

b. — h. 0.36 l. 0.26

106. — **Lambertini Michele**, dit **Michele di Matteo.**

S. François (*demi fig.*) b. — h. 0.60 l. 0.31

105. — **Le même.**

Saint Dominique (*demi fig.*)

b. — h. 0.60 l. 0.31

282. — **Vander Goes Ugo.**

D. D. avec l'enfant Jésus (*fig. ent.*) Cadeau du prof. Gio. Battista Frulli.

b. — h. 0.42 l. 0.32

229. — **Incertain**, attribué à **Buffalmacco.**

Le Paradis et l'Enfer. b. — h. 1.10 l. 0.79

347. — **Incertain**, attribué à **Pesello Peselli**  
ou à **Andrea bolognese.**

Les Mages en adoration (*fig. ent.*)

b. — h. 0.75 l. 0.41

159. — **Avanzi Iacopo** da Bologna.

Ancone où sont représentés des scènes de la vie de N. S., de N. D. et de Saints (*fig. ent.*)

b. — h. 2.16 l. 2.97

380. — **Ecole bolonaise** du XIV siècle.

N. S. Crucifiée avec les Ss. Maries et les Juifs (*fig. ent.*) t. — h. 0.63 l. 0.47

166. — **La même.**

S. Bernard des Tolomei donnant la règle monastique à ses religieux. t. — h. 0.54 l. 0.44

205. — **Vivarini Antonio e Bartolomeo da Murano.**

Ancone où sont représentés la Sainte Vierge, l'enfant Jésus et des Saints (*fig. ent.*) signé:

— ANNO DOMINI MCCCCL HOC OPUS INCEPTUM FUIT ET PERFECTUM VENETIIS AB ANTONIO ET BARTHOLOMEO FRATIBUS DE MURANO. NICOLAO V PONT. MAX. OB MONUMENTUM R. P. D. NICOLAI CARD. TIT. SANCTAE CRUCIS — De l'Église de la Certosa.

h. 3.84 l. 2.60

164. — **Simone da Bologna.**

La S. Vierge couronné par son fils (*fig. ent.*) signé: *Simon fecit.* c. — h. 0.55 l. 0.45

161. — **Avanzi Iacopo e Simone da Bologna.**

Ancone où sont représentés le crucifiement de J. C., le couronnement de la Vierge et des Saints (*fig. ent.*) — Du couvent de S. Domenico.

h. 1.22 l. 1.90

232. — **Inoertain attribué à Lambertini Michele.**

Devant d'autel avec Sainte Ursule et plusieurs Saints (*fig. ent.*) b. — h. 0.96 l. 0.20

160. — **Avanzi Iacopo.**

Jésus Christ en croix sur le Calvaire pleuré par les Maries et par Saint Jean Evgéliste (*fig. ent.*) b. — h. 1.20 l. 0.60

162. — **Simone da Bologna.**

N. S. Crucifiè au milieu de Saints en adora-

tion (*fig. ent.*) — signé: *Simon fecit hoc opus.*

b. - h. 0.71 l. 0.69

**10. — Iacopo di Paolo.**

Crucifiement de N. S. (*fig. ent.*) — signé: *Jacobus Pauli f.* — De la Sacristie des Ss. Naborre et Felice. b. - h. 1.42 l. 0.68

**255. — Inconnu du XV siècle.**

La Sainte Vierge et des anges adorant l'enfant Jésus (*fig. ent.*) b. - h. 0.90 l. 0.58

**202. — Vigri Caterina (la Sainte de Bologne).**

S. Ursule martyre avec ses compagnes — signé: *Caterina Vigri f. 1452 (fig. ent.)* Ca-deau du comte Ch. Marescalchi.

b. - h. 1.12 l. 0.57

**340. — Simone da Bologna.**

Le portrait du Pontife B. Urbain V (*fig. ent.*) — signé: *Simon fecit.* b. - h. 2.00 l. 0.70

**734. — Ecole de Van Eyck.**

Deux Saints (*fig. ent.*) — Du Monastère des Clarisse. b. - h. 0.50 l. 0.28

**375. — De même.**

L'Annonciation de la Sainte Vierge (*fig. ent.*) b. - h. 0.50 l. 0.28

**281. — Lambertini Michele.**

La mort de Jacques del Cassero , de Fano, décrite par le Dante — Donné par la princesse M. Hercolani née Malvezzi.

b. - h. 0.83 l. 0.55

223. — **Ecole bolonaise** du XV siècle.

La procession du Crucifix dit de S. J'rome de Miramont (*fig. ent.*) — Appartenait aux chanoines de S. Salvatore.

parchemin. — b. 0.27 l. 0.54

209. — **Zoppo Marco.**

La S. Vierge , l'enfant Jésus e les Ss. Jean Baptiste et Augustin (*fig. ent.*) — Donné par Monseigneur Nicoli.

h. 1.35 l. 1.15

203. — **Vitale da Bologna.**

La Sainte Vierge, l'enfant Jésus , deux anges et un pieux personnage (*fig. ent.*) — signé : *Vitalis de Bononia fecit anno MCCCXX* — De l'Église de la Madonna del Monte.

b. — h. 1.36 l. 1.00

253. — **Ecole allemande** du XV siècle.

L'Annonciation de la Sainte Vierge — l'Ange (*fig. ent.*)

b. — h. 0.86 l. 0.33

254. — **De même.**

La Vierge.

154. — **Scannabecchi Dalmasio.**

Deux petites figures en costume de l'époque (*fig. ent.*)

b. — h. 0.38 l. 0.22

On mentionne ici un cadre renfermant plusieurs objets d'art savoir :

**Brizzi Francesco** — copie d'une gravure d'Annibale Carracci représentant le Christ de Caprarola — Planche de cuivre couverte d'argent.

h. 0.10 l. 0.15

**Auteurs inconnus** d'école bolonaise — cinq miniatures à l'huile représentant des Saints.

**Raibolini Francesco (Francia).**

Deux **paci** d'argent niellé.

La première représente le Christ ressuscité (*fig. ent.*). On y voit les armes des familles bolonaises Ringhiera et Felicini — provenant de l'église de Santa Maria della Misericordia.

h. 0.13 l. 0.11

La seconde représente N. S. sur la croix et plusieurs Saints (*fig. ent.*). On y voit les armes des familles Bentivoglio de Bologne et Sforza de Milan. — Donné par Giovanni II Bentivoglio à l'église de S. Giacomo Maggiore.

h. 0.16 l. 0.10

346. — **Inconnu** du XV siècle.

Jésus enfant adoré par les mages (*fig. ent.*).

b. — h. 0.23 l. 0.42

109. — **Martorelli Giovanni.**

Ancone d'autel où sont représentés la Sainte Vierge, l'Enfant et des Saints (*fig. ent.*) signé: IOANNES MARTORELLIUS PINXIT. Appartenait aux Chanoines de S. Gio. in Monte.

h. 1.65 l. 1.26

328. — **Iacopo di Paolo.**

Sainte Hélène et une Monaca adorant la Croix (*fig. ent.*)

t. — h. 0.29 l. 1.32

383. — **Ecole bolonaise** du XIV siècle.

S. Grégoire (*fig. ent.*) b. - h. 0.60 l. 0.33

234. — La Sainte Vierge (*fig. ent.*) Du Monastère de S. Omobono. b. - h. 0.75 l. 0.47

168. — S. Romuald endormi ayant la vision de religieux qui montent au ciel au moyen d'une échelle (*fig. ent.*) b. - h. 0.62 l. 0.36

251. — **Manière Grecque.**

Deux Saints (*fig. ent.*) b. - h. 0.35 l. 0.29

246. — **Ecole incertaine.**

La Sainte Vierge et l'Enfant (*fig. ent.*). b. - h. 0.51 l. 0.41

367. — **Iacopo di Paolo.**

S. Pierre et S. Jean Baptiste (*fig. ent.*) b. - h. 1.40 l. 0.68

250. — **Ecole incertaine.**

S. Marc (*demi fig.*) b. - h. 0.29 l. 0.24

245. — **Manière Grecque.**

La Piété (*fig. ent.*) b. - h. 0.26 l. 0.31

227. — **Ecole bolonaise** du XIV siècle.

S. Antoine abbé et S. Roch (*fig. ent.*) De la Sacristie de S. Prospero. b. - h. 1.12 l. 0.75

385. — Annonciation de la Vierge (en deux petits tableaux) la Vierge (*demi fig.*) (l'ange au N. 384). b. - h. 0.40 l. 0.31

244. — **Manière Grecque.**

La Sainte Famille (*demi fig.*). b. - h. 0.26 l. 0.31

225. — **Incertain** attribué à **Lippo Dalmasio**.  
Ancone où sont représentés N. D. couronnée  
par son Fils et des autres Saints (*fig. ent.*)  
De la Sacristie de S. Marco.

b. - h. 2.10 l. 1.90

262. — **Ecole de Spinello Aretino**.  
Six petites scènes de différents Saints (*fig. ent.*).  
b. - h. 0.27 l. 1.93

329. — **Lianori Pietro**.  
N. D., l'Enfant et les Ss. Jacques et Barthélemy Apôtres, Cristophe, Antoine abbé, Sébastien et Marguerite (*fig. ent.*)  
b. - h. 0.45 l. 0.90

318. — **Manière Grecque**.  
Un saint Pontife (*fig. ent.*).  
b. - h. 0.24 l. 0.20

351. — **Ecole bolonaise** du XIV siècle.  
La Sainte Vierge, l'Enfant et des Anges (*demi fig.*) p. - h. 0.48 l. 0.44

384. — L'Annonciation de la Vierge (en deux petits tableaux) l'Ange (*demi fig.*) (la Vierge au N. 385). b. - h. 0.40 l. 0.31

243. — **Manière Grecque**.  
N. D. de S. Luc (*demi fig.*).  
b. - h. 0.28 l. 0.55

226. — **Ecole bolonaise** du XIV siècle.  
S. Sébastien et S. Prosper (*fig. ent.*) De la Sacristie de l'Église de S. Prospero.  
b. - h. 1.12 l. 0.75

103. — **Lambertini Michele di Matteo.**

Ancone représentant la Sainte Vierge, N. S. mort, S. Jean Baptiste, S. Luc évangéliste, S. Antoine abbé et S. Roch (*fig. ent.*) signé: MICHAEL MATHEI FECIT 1462. — Du Monastère de S. Pietro Martire.

h. 1.99 l. 2.37

249. — **Ecole incertaine.**

Un Saint Evêque (*demi fig.*).

b. — h. 0.29 l. 0.24

238. — **Manière Grecque.**

La Piété (*fig. ent.*)

b. — h. 0.54 l. 0.43

368. — **Iacopo di Paolo.**

S. Jacques apôtre et l'Archange Michel (*fig. ent.*)

b. — h. 1.40 l. 0.68

248. — **Ecole incertaine.**

Un Saint (*demi fig.*)

b. — h. 0.29 l. 0.24

242. — **Manière Grecque.**

La Piété (*fig. ent.*)

b. — h. 0.50 l. 0.42

352. — **Zoppo Marco.**

Sainte Appollonie (*fig. ent.*) De la Sacristie de l'Église de S. Giuseppe. t. — h. 1.83 l. 1.22

170. — **Simone da Bologna.**

La mort de la Sainte Vierge (*fig. ent.*).

b. — h. 0.87 l. 0.59

11. — **Iacopo di Paolo.**

La Sainte Vierge couronnée par son Fils (*fig. ent.*) signé: *Iacobus Paoli.* De la Collection de l'Institut des Sciences. b. — h. 0.90 l. 0.55

239. — **Imitation Grecque.**

La Naissance de la Sainte Vierge (*fig. ent.*)

De l' Institut des Sciences. b. - h. 0.59 1. 0.48

264. — **Inconnu** du XIV siècle.

Annonciation de la Vierge (*fig. ent.*)

t. - h. 1.04 1. 0.57

257. — Scènes de la vie de N. S. (*fig. ent.*)

b. - h. 1.00 1. 0.50

387. — **Ecole vénitienne** du XIV siecle.

L'adoration des Mages (*fig. ent.*)

n. - h. 0.37 1. 0.30

321. — **Inconnu** du XIV siècle.

La Piété (*fig. ent.*) b. - h. 0.39 1. 0.32

241. — **Ecole incertaine.**

N. S. Crucifié, N. D., S. Jean et la Madeleine  
(*fig. ent.*) b. - h. 0.40 1. 0.27

364. — **Simone da Bologna.**

Un Ange et deux Saints (*fig. ent.*)

h. 0.78 1. 0.24

324. — **Manière byzantine.**

S. Spiridione et deux Anges, signé: **Costantino Melissiurgo de Retmo faceva Coreya.** b. - h. 0.38 1. 0.26

269. — **Inconnu** du XIV siècle.

S. Roch et S. Barthélémy (*demi fig.*)

b. - h. 0.12 1. 0.30

323. — **Manière Grecque.**

L'Annonciation (*fig. ent.*) b. - h. 0.30 1. 0.23

268. — **Ecole bolonaise** du XIV siècle.

S. Pierre et S. Paul (*demi fig.*)

b. — h. 0.12 l. 0.30

388. — **Manière Grecque.**

Un Saint (*fig. ent.*)

b. — h. 0.25 l. 0.20

317. — Un Saint Evêque (*fig. ent.*)

b. — h. 0.23 l. 0.18

316. — La Naissance de N. S., le crucifiement,  
la déposition de la croix et la mise au tom-  
beau (*fig. ent.*)

b. — h. 0.49 l. 0.52

390. — Un Saint (*fig. ent.*)

b. — h. 0.25 l. 0.20

391. — Un Saint (*demi fig.*)

b. — h. 0.25 l. 0.20

128. — **Pelosio Francesco.**

Jésus mort, la Sainte Vierge et S. Jean Évan-  
géliste (*demi fig.*)

b. — h. 1.00 l. 1.60

127. — N. D., l'Enfant, S. B<sup>n</sup>ônit et S. Ju-  
lienne (*fig. ent.*) signé: HOC OPUS FECIT  
FIERI DÓMINA JOHANNA DE CASTELLO  
ABATISSA DICTI MONASTERI PER MANUS  
MAGISTRI FRANCISCI DE PELOSIS DE VE-  
NETIIS 1476. Prov. de l'Église du Monastère  
des Ss. Vitale ed Agricola. b. — h. 1.37 l. 1.20

## CORRIDOR D

31. — **Cantarini Simone** (Pesarese).  
S. Jérôme en méditation (*demi fig.*). De la Résidence du Sénat de Bologne.  
t. — h. 1.17 l. 0.89
186. — **Tiarini Alessandro**.  
S. Jean Baptiste adressant des reproches à Hérodé (*demi fig.*) De la Sacristie de S. Martino.  
t. — h. 1.70 l. 1.25
392. — **Costa Lorenzo**.  
La Sainte Vierge, l'Enfant et les Ss. Sébastien et Jacques apôtre (*fig. ent.*) — signé:  
LAURENTIUS COSTA F. a. 1491.  
b. — h. 1.20 l. 1.20
101. — **Gherardo Fiorentino (Miniatore)**.  
Le mariage mystique de S. Catherine de Sienne en présence de N. D. et d'autres Saints (*fig. ent.*). De l'Église de S. Domenico.  
b. — h. 1.00 l. 1.62
354. — **Ecole de Guercino**.  
La Sainte Vierge (*demi fig.*)  
t. — h. 0.68 l. 0.45
332. — **Procaccini Ercole**.  
L'Annonciation de la Sainte Vierge (*fig. ent.*)  
b. — h. 0.67 l. 0.58

27. — **Calvart Dionisio.**

L' Apparition de N. S. à la Madeleine (*fig. ent.*) t. - h. 1.52 l. 1.12

803. — **Calvi Jacopo Alessandro.**

Son portrait (*demi fig.*) t. - h. 0.95 l. 0.78

447. — **Gandolfi Ubaldo.**

Tête d'enfant. t. - h. 0.54 l. 0.45

448. — **Le même.**

Tête d'enfant. t. - h. 0.54 l. 0.35

454. — **Gandolfi Gaetano.**

Son portrait (*demi fig.*) t. - h. 0.91 l. 0.78

393. — **Franceschini Marc' Antonio.**

La S. Famille (*fig. ent.*) t. - h. 0.99 l. 1.75

155. — **Seghers Daniele.**

N. D. et l'Enfant, en clair-obscur, et des fleurs coloriées. — Cadeau de plusieurs Académiciens à la Pinacothéque.

t. - h. 1.12 l. 0.94

394. — **Dell' Abate Nicolò.**

Les funerailles de Clorinde (Tasso, Gerusalemme liberata (*fig. ent.*) t. - h. 0.54 l. 1.09

1. — **Albani Francesco.**

La Sainte Vierge, l' Enfant et les Ss. Catherine e Marie Madeleine (*fig. ent.*) De l' Église des Ss. Fabiano e Sebastiano.

t. - h. 1.71 l. 1.08

471. — **Creti Donato.**

Le couronnement de Charles V à Bologne.

t. - h. 0.70 l. 0.03

275. — **Mengs Anton. Raffaello.**

Le portrait du pape Clement XIII (*fig. ent.*).

t. — h. 1.54 l. 1.11

359. — **Incertain** attribué à **Tintoretto** ou au  
**Bassano.**

Le portrait d'un homme vieux (*demi fig.*)

Cadeau du Prof. Giuseppe Guizzardi.

t. — h. 0.57 l. 0.46

473. — **Ecole de Paolo Veronese.**

La Présentation de N. S. t. — h. 0.72 l. 0.56

290. — **Brizzi Francesco.**

Ariane et Bacchus (*fig. ent.*) De la Collection  
Bargellini. c. — h. 0.40 l. 0.30

397. — **Incertain.**

La Sainte Vierge (*demi fig.*) De la Sacristie  
de la Ss. Annunziata. b. — h. 0.30 l. 0.20

61. — **Cima Gio. Battista.**

La Sainte Vierge l'Enfant (*demi fig.*) signé:  
JOANIS BAPTISTAE CONEGLIANENSIS O-  
PUS. De la Sacristie de S. Giovanni in Monte.  
b. — h. 0.60 l. 0.48

261. — **Inconnu.**

Jésus Christ mort (*demi fig.*) Du Monastère  
des Clarisses. b. — h. 0.61 l. 0.48

129. — **Bugiardini Giuliano.**

N. D., l'Enfant et le petit S. Jean (*fig. ent.*)  
signé : JUL. FL. F. De l'Oratoire des P.P. de  
la Madonna di Galliera. b. — h. 1.12 l. 0.82

83. — **Raibolini Francesco (Francia).**

Jésus mort entre deux Anges (*fig. ent.*) De l'Église de S. M. della Misericordia.

b. — h. 0.81 l. 0.62

294. — **Carucci Jacopo (Pontormo).**

N. D. et l'Enfant (*demi fig.*) De la Collection Bargellini. b. — h. 0.90 l. 0.70

372. — **Raibolini Francesco (Francia).**

N. D., l'Enfant, le petit S. Jean, S. Paul et S. François d'Assise (*fig. ent.*) De l'Église de la Ss. Annunziata. b. — h. 1.80 l. 1.40

171. — **Ecole de Lorenzo Costa.**

N. S. déposé dans le tombeau (*fig. ent.*) De l'Église de la Ss. Annunziata.

b. — h. 1.72 l. 1.20

116. — **Mazzola Francesco (Parmigianino).**

N. D., l'Enfant, S. Marguerite, S. Augustin et S. Jérôme ('') (*fig. ent.*) De l'Église du Monastère de S. Marguerite.

b. — h. 2.04 l. 1.49

358. — **Incertain attribué a Girolamo da Tre-vigi.**

Le Père Éternel (*demi fig.*)

b. — h. 0.70 l. 0.63

400. — **Inconnu.**

La Sainte Vierge adorant l'Enfant Jésus (*fig. ent.*) De l'Église de la Ss. Annunziata.

b. — h. 0.60 l. 0.43

401. — **Crespi Giuseppe Maria.**Sainte Ursule martyre (*demi fig.*)

b. — h. 0.65 l. 0.50

92. — **Gandolfi Ubaldo.**La Résurrection de N. S. (*fig. ent.*) Cadeau  
du Comte Casali à l' Académie Clémentine.

b. — h. 0.79 l. 0.57

450. — **Le même.**Un Saint Évêque (*fig. ent.*)

t. — h. 0.80 l. 0.36

395. — **L' Anges P. Francesco.**Son portrait (*demi fig.*) Du couvent des PP.  
de la Madonna di Galliera. t. — h. 0.63 l. 0.4893. — **Garbieri Lorenzo.**La Magicienne Circé (*demi fig.*) De la Col-  
lection Bianchetti. t. — h. 0.62 l. 0.45472. — **Maineri Antonio di Bartolomeo.**S. Sébastien (*fig. ent.*) t. — h. 1.85 l. 0.78396. — **Inconnu.**Le portrait de Fra Paolo Sarpi (*demi fig.*)

t. — h. 0.60 l. 0.45

286. — **Incertain** de l' école de Venise.Christ dans le Getsemani soutenu par un ange  
(*fig. ent.*) t. — h. 1.15 l. 0.90132. — **Quaini Luigi.**La Madeleine dan le désert (*fig. ent.*) De la  
Certosa. t. — h. 1.28 l. 0.95252. — **Inconnu.**S. Joseph (*fig. ent.*) De la résidence de la cor-  
poration des menuisiers. b. — h. 1.45 l. 0.90

147. — **Sabattini Lorenzo.**

Sainte Catherine disputant avec les Paiéns pour soutenir la foi de Jésus Christ (*fig. ent.*)

b. — h. 0.96 l. 0.71

297. — **Aspertini Amico.**

La Vierge qui adore l'Enfant Jésus avec le Ss. Jean Baptiste, Jérôme, François d'Assise, Georges, Sébastien, Eustache et deux portraits (*fig. ent.*) signé : *Amyci pictoris bononiensis tirocinium*. De l'Église des PP. Jesuatis delle Acque.

b. — h. 2.84 l. 2.62



## SALLE E

### 135. — **Reni Guido.**

Le massacre des Innocents (\*) (*fig. ent.*) De l'Église de S. Domenico. t. - h. 2.65 l. 1.71

### 182. — **Tiarini Alessandro.**

La déposition de N. S. (") (*fig. ent.*) De l'Église du Collège Montalto. t. - h. 3.20 l. 2.15

### 138. — **Reni Guido.**

La Vierge du Rosaire et l'Enfant adoré par les Ss. Pétrone, Dominique, François d'Assise, François Xavier, Proculus et Florian, protecteurs de la Ville de Bologne (*fig. ent.*) De l'Église de S. Domenico. soie - h. 3.68 l. 2.38

### 13. — **Barbieri Gio. Francesco (Guercino).**

S. Bruno fondateur de l'ordre des Chartreux avec son compagnon dans le désert (\*) (*fig. ent.*) De l'Église de la Certosa. t. - h. 3.85 l. 2.27

### 71. — **Desubleo Michele.**

La Sainte Vierge (*demi fig.*) Du Collège des PP. dello Spirito Santo. t. - h. 0.93 l. 1.25

### 137. — **Reni Guido.**

Samson victorieux qui fait jaillir de l'eau d'une mâchoire d'âne avec laquelle il avait tué les Philistins (*fig. ent.*) De la résidence du Sénat. t. - h. 2.63 l. 2.19

12. — **Barbieri Gio. Francesco (Guercino).**  
S. Guillaume Duc d'Acquitaine qui reçoit l'habit  
de l'Évêque S. Felix. (\*) (*fig. ent.*) De l'Église  
de S. Gregorio. t. — h. 3.41 l. 2.32
136. — **Reni Guido.**  
N. S. Crucifié, la Sainte Vierge, S. Jean et  
S. Marie Madeleine (\*) (*fig. ent.*) De l'Église  
du Couvent des PP. Capucins, sur le coteau  
Belvedere. t. — h. 4.00 l. 2.64
208. — **Zampieri Domenico (Domenichino).**  
Le martyre de S. Pierre de Vérone Inquisiteur  
(*fig. ent.*) De l' Église du Monastère des Do-  
ménicains a Brisighella. t. — h. 3.49 l. 2.32
118. — **Mazzolini Lodovico.**  
Le Père Éternel (*demi fig.*) De l' Église de  
S. Francesco. b. — h. 1.02 l. 1.01
38. — **Caracci Annibale.**  
L'assomption de la Sainte Vierge et les Apô-  
tres (\*) (*fig. ent.*) De l' Église de S. Fran-  
cesco. t. — h. 2.50 l. 1.74
470. — **Aretusi Cesare.**  
N. S. enfant adoré par les rois Mages (*fig.*  
*ent.*) De l' intérieur du monastère du Corpus  
Domini. b. — h. 3.50 l. 2.10
134. — **Reni Guido.**  
N. D. de la Piété avec deux Anges qui pleu-  
rent la mort du Rédempteur exposé à la vé-  
nération des Ss. Pétrone, Dominique, Charles  
Borromée, François d'Assise et Proculus, pro-

técteurs de la Ville de Bologne (\*) (*fig. ent.*)  
De l'Église de la Madonna della Pietà.

t. - h. 6.77 l. 3.43

**150. — Sammacchini Orazio.**

N. D. Couronnée par la SS. Trinité. En bas les Ss. Nabor, Félix, François, Jean Baptiste, Catherine, Claire et Madeleine (*fig. ent.*) De l'Église des Ss. Naborre e Felice.

b. - h. 3.17 l. 2.19

**141. — Reni Guido.**

La Sainte Vierge couronnée par la SS. Triade. Au bas les Ss. Jean Baptiste, Jean Évangéliste, Bernard Abbé et Catherine martyre (*fig. ent.*) De l'Église de S. Bernardo.

t. - h. 2.49 l. 1.97

**140. — Le même.**

S. Sébastien martyr (\*) (*fig. ent.*) De la Sacristie de S. Salvatore. t. - h. 2.33 l. 1.35

**139. — Le même.**

S. André Corsini, Évêque de Fiesole (*fig. ent.*) De la Sacristie de la Madonna di Galliera. t. - h. 2.35 l. 1.37



## SALLE F

### 399. — Ecole de Francia.

Le père Éternel (*demi fig.*) de l' Église de la Ss. Annunziata. b. - h. 0.74 l. 0.65

### 371. — Raibolini Francesco (Francia).

L'annonciation de la S. Vierge et les Ss. George, Bernardin de Sienne, François d'Assise et Jean Évangéliste (*fig. ent.*): Signé - FRANCIA AVRIFEX PINXIT MCCCCC. De l'Église de la SS. Annunziata. b. - h. 3.02 l. 1.96

### 216. — Francucci Innocenzo (da Imola).

La Sainte Vierge avec des fidèles sous son manteau ("") provient d'une Église près Imola (*fig. ent.*) b. - h. 1.49 l. 1.47

### 84. — Raibolini Giacomo e Giulio (Francia).

N. D. l' Enfant et les Ss. Jean Baptiste, François d'Assise, Bernardin de Sienne, Sébastien et George (*fig. ent.*): Signé — II. FRANCIA AURIF BONONIENS ecc. F. F. MDXXVI De l'Église de San Francesco. b. - h. 2.53 l. 1.54

### 215. — Costa Lorenz.

N. D., l'Enfant, S. Pétrone et Sainte Tècle martyre (*fig. ent.*) De l'église de S. Tecla.

b. - h. 1.54 l. 1.66

122. — **Nicolò da Cremona.**

N. S. mort et les Ss. Maries, Jean Évangéliste et Joseph d'Arimathée (*fig. ent.*) De la Collection de l' Institut des Sciences.

b. — h. 2.05 l. 1.67

333. — **Pupini Biagio.**

L'enfant Jésus adoré par la Sainte Vierge , par S. Joseph et des Anges (*fig. ent.*)

b. — h. 1.93 l. 1.73

78. — **Raiolini Francesco (Francia).**

N. D. l'Enfant et les Ss. Augustin , François d' Assise , Jean Baptiste, Proculus , Sébastien, Sainte Monime et un ange qui joue de la mandoline. Il y a aussi le portrait du donateur (*fig. ent.*) Signé : OPUS FRANCIAE AURIFICIS MCCCCLXXXIV. De l'Église de Sainte Maria della Misericordia. b. — h. 1.90 l. 1.62

60. — **Chiodarolo Gio. Maria.**

L'Enfant Jésus adoré par la Sainte Vierge et par S. Joseph (*fig. ent.*) De la Collection de l' Institut des Sciences. b. — h. 1.52 l. 1.24

197. — **Vannucci Pietro (Perugino).**

N. D. et l'Enfant au milieu des Anges. S. Michel , Sainte Catherine, Sainte Appolonie et S. Jean Évangéliste (\*) Signé : PETRUS PERUSINUS PINXIT (*fig. ent.*) De l' Église de S. Giovanni in Monte. b. — h. 1.52 l. 1.24

87. — **Raiolini Giacomo (Francia).**

La Sainte Vierge, l' Enfant, S. Pierre Apôtre,

- S. François d' Assise , la Madeleine et six Jeunes vierges (*fig. ent.*) De la Collection de l' Institut des Sciences. b. - h. 1.83 l. 1.54
79. — **Raibolini Francesco (Francia).**  
L'annonciation de la Vierge, S. Jean Baptiste et S. Jérôme (*fig. ent.*) De l'Oratoire de Saint Girolamo di Miramonte. b. - h. 1.68 l. 1.46
90. — **Francucci Innocenzo d' Imola.**  
N. D., l'Enfant, le petit S. Jean, S. Elisabeth et deux portraits de la famille Felicini (*fig. ent.*) De l'Église du Corpus Domini.  
b. - h. 1.35 l. 1.22
214. — **Viti ou della Vite Timoteo.**  
Sainte Marie Madeleine dans le désert (*fig. ent.*) Du Dôme d' Urbino. b. - h. 1.80 l. 1.14
212. — **Incertain.**  
Un Enfant couché dans un riche berceau (*fig. ent.*) De la résidence du Sénat.  
t. - h. 1.12 l. 1.25
85. — **Raibolini Giacomo (Francia).**  
N. D., l'Enfant, le petit S. Jean Baptiste, S. Paul Apôtre et S. Marie Madeleine (*fig. ent.*) De la Collection de l'Institut des Sciences. b. - h. 2.19 l. 1.57
89. — **Francucci Innocenzo d' Imola.**  
La Sainte Vierge avec l'Enfant au milieu d' Anges , S. Michel qui terrasse le démon , S. Pierre et S. Félix (\*) (*fig. ent.*) De l' Église du Couvent de S. Michele in Bosco.  
b. - h. 3.58 l. 2.38

198. — **Vasari Giorgio (Aretino).**

La Cène de S. Grégoire le Grand avec des pauvres. Signé: GIORGIO ARRETINO FACE-VA MDXXXX. (*fig. ent.*) Du Couvent de S. Michele in Bosco. b. — h. 3.95 l. 2.71

278. — **Marchesi Girolamo (Cotignola).**

N. D., l' Enfant, le petit S. Jean, S. François d'Assise et Bernardin de Sienne (*fig. ent.*) De l'Oratoire de S. Bernardino. b. — h. 1.73 l. 1.41

80. — **Raibolini Francesco (Francia).**

N. D., l'Enfant et les Ss. Jean Baptiste, Augustin, George , Étienne et un Ange tenant des fleurs de lis ("") (*fig. ent.*) De l' Église de S. Maria della Misericordia. b. — h. 2.09 l. 1.54

194. — **Tibaldi Pellegrino da Bologna.**

Le mariage de S. Catherine (*fig. ent.*) De l' Église de S. Maria della Misericordia.

b. — h. 2.17 l. 1.44

210. — **Incertain** de l' École de Raphael.

S. Jean Baptiste prêchant dans le désert. (*fig. ent.*) De la résidence du Sénat.

b. — h. 1.64 l. 1.20

86. — **Raibolini Giacomo e Giulio (Francia).**

S. Fridien Évêque , S. Jacques Apôtre et les Saintes Ursule et Lucie martyres. Signé : J. J. FRANCIA (*fig. ent.*) De l' Église des PP. de la Madonna delle Grazie.

b. — h. 2.00 l. 1.57

26. — **Bugiardini Giuliano (Fiorentino).**

Mariage mystique de S. Catherine (*fig. ent.*)

Signé : JUL. FLO. FAC. - De l'Église de S. Francesco.  
b. — h. 2.03 l. 1.75

373. — **Raiolini Francesco (Francia).**

Le crucifiement de N. S., la S. Vierge, la Madeleine, S. Jérôme et S. Jean Évangéliste.

Signé : OPUS FRANCIAE AURIF (*fig. ent.*)  
De l'Église de la SS. Annunziata.

b. — h. 2.29 l. 1.40

152. — **Sanzio Raffaello da Urbino.**

Sainte Cécile en extase, écoutant un concert dans le ciel, avec les Ss. Paul, Jean Évangéliste, Augustin Évêque et Marie Madeleine (*fig. ent.*) Les instruments épars sur le premier plan ont été exécutés par Jean de Udine (\*). De l'Église de S. Giovanni in Monte. — Peint sur bois et transporté sur toile.

b. — h. 2.36 l. 1.49

9. — **Aspertini Guido.**

L'Adoration des Mages (*fig. ent.*) De la Collection de l'Institut des Sciences.

b. — h. 2.15 l. 1.82

133. — **Ramenghi Bartolomeo (Bagnacavallo).**

N. D., l'Enfant, S. Joseph, S. Paul, S. Benoît Abbé et S. Marie Madeleine (*fig. ent.*) De l'Église de la Maddalena in Galliera.

b. — h. 2.00 l. 1.44

376. — **Costa Lorenzo.**

Le Mariage de la Sainte Vierge (*fig. ent.*) De l'Église de la SS. Annunziata.

b. — h. 2.03 l. 1.55

65. — **Le même.**

S. Pétrone Évêque, S. François d' Assise et S. Thomas d' Aquin (*fig. ent.*) - Signé: LAURENTIUS COSTA F. MCCCCCII. De la Collection de l' Institut des Sciences.

b. — h. 1.90 l. 1.42

25. — **Bugiardini Giuliano (Fiorentino).**

S. Jean Baptiste dans le désert (*fig. ent.*) Signé: JUL. FLO. FE. — De la Sacristie de la Basilique de S. Stefano. t. — h. 2.68 l. 1.14

81. — **Raibolini Francesco (Francia).**

N. S. Enfant adoré per la Sainte Vierge, S. Joseph, S. Augustin, S. François et deux Anges. — Il y a aussi les portraits du donataire Monseigneur Ant. Galeas Bentivoglio et du Chevalier Jérôme Pandolfi de Casio poète (\*) (*fig. ent.*) De l'Église de S. Maria della Misericordia. b. — h. 2.25 l. 1.84

108. — **Marchesi Girolamo (Cotignola).**

Le Mariage de la S. Vierge en présence d'un grand nombre de personnes (*fig. ent.*) De l'Église des PP. Capucins de S. Giuseppe.

b. — h. 3.58 l. 2.23



## SALLE G

### 45. — Carracci **Ledovico.**

La naissance de S. Jean Baptiste (*fig. ent.*)  
De l'Église de S. Pietro martire.

t. — h. 4.20 l. 2.63

### 98. — Gessi **Gio. Francesco.**

La SS. famille et deux Anges (*demi fig.*) De  
la Sacristie de la Madonna di Galliera.

t. — h. 1.02 l. 1.37

### 183. — Tiarini **Alessandro.**

Le Mariage de S. Catherine avec l'Enfant  
Jésus et les Saintes Barbara et Marguerite  
(*fig. ent.*) De l'Église du Monastère de S. A-  
gnese. t. — h. 3.49 l. 1.84

### 34. — Carracci **Agostino.**

La dernière communion de S. Jérôme (\*) (*fig.*  
*ent.*) De l'Église de la Certosa.

t. — h. 3.49 l. 2.09

### 46. — Carracci **Lodovico.**

S. Jean Baptiste qui prêche dans le désert  
(*fig. ent.*) Signé : LODOVICUS CARRATIUS  
1592. De l'Église de la Certosa.

t. — h. 2.71 l. 1.68

### 207. — Zampieri **Domenico (Domenichino).**

N. D. du Rosaire avec l'Enfant et S. Domi-  
nique, au milieu d'anges; en bas un Pape et

plusieurs fidèles qui implorent leur délivrance des persécutions et des maladies (\*) (*fig. ent.*) De l'Église de S. Giovanni in Monte.

t. - h. 4.77 l. 2.84

**55. — Cavedone Giacomo.**

La S. Vierge et l'Enfant en apparition à S. Pétrone Évêque et à S. Éloi (\*) (*fig. ent.*) De l'Église de S. Maria della Pietà.

t. - h. 3.93 l. 2.22

**44. — Carracci Lodovico.**

La vocation de S. Mathieu à l'apostolat (\*) (*fig. ent.*) De l'Église de S. Maria della Pietà.

t. - h. 4.14 l. 2.63

**41. — Ecole des Carracci.**

S. Augustin Évêque (*demi fig.*).

t. - h. 0.95 l. 0.77

**283. — Brizzi Francesco.**

N°D., l'Enfant Jésus et les Ss. Jacques Apôtre, Jean Baptiste, Thomas et Bonaventure Cardinal (*fig. ent.*) De l'Église de S. Francesco.

t. - h. 3.27 f. 1.96

**287. — Gennari Cesare.**

L'apparition de N. D. avec l'Enfant Jésus à S. Nicolas (*fig. ent.*) De l'Église de S. Nicolò degli Albari.

t. - h. 3.55 l. 2.27

**70. — Desubleo Michele.**

L'apparition de N. D. à l'Évêque S. Augustin et autres fidèles (*fig. ent.*) De l'Église du Monastère di Gesù e Maria.

b. - h. 3.78 l. 2.55

124. — **Passarotti Bartolomeo.**

Le portrait du Pape Sixte V. (*fig. ent.*) Du Collège Montalto. t. — h. 1.46 l. 0.99

37. — **Carracci Annibale.**

N. D. l'Enfant, le petit S. Jean, S. Catherine et S. Jean Évangéliste (*fig. ent.*) De l'Église de S. Giorgio. t. — h. 2.90 l. 1.92

2. — **Albani Francesco.**

Le baptême de Jésus Christ (*fig. ent.*) De l'Église de S. Giorgio. t. — 4.36 h. l. 2.22

153. — **Savonanzi Emilio.**

N. S. déposé de la croix par les disoiples (*fig. ent.*) De l'Oratoire des Ss. Simone e Taddeo. t. — h. 1.81 l. 1.31

42. — **Carracci Lodovico.**

N. D., l'Enfant et plusieurs Saints (*fig. ent.*) De l'Église du Monastère delle Convertite. t. — h. 2.79 l. 1.81

206. — **Zampieri Domenico (Domenichino).**

Le martyre de Sainte Agnès égorgée par le bourreau devant le Juge ('') (*fig. ent.*) Du Monastère de S. Agnese. t. — h. 5.15 l. 3.36

214. — **Incertain.**

N. S. déposé dans le tombeau par les SS. Maries (*fig. ent.*) t. — h. 1.45 l. 1.14

36. — **Carracci Annibale.**

La Sainte Vierge et l'Enfant adoré par les Ss. Lodovic Évêque, Aléxis, Jean Baptiste, François d'Assise et les Saintes Claire et Catherine

d' Aléxandrie (*fig. ent.*) De l' Église du Monastère de S. Lodovico. t. - h. 2.37 l. 1.173

**4. — Albani Francesco.**

Une tête qui représente le Père Éternel. De l' Église de S. Maria dei Poveri a Crevalcore. t. - h. 0.70 l. 0.98

**35. — Carracci Agostino.**

L'assomption de la S. Vierge (*fig. ent.*) De l' Église de S. Salvatore. t. - h. 3.30 l. 1.198

**73. — Faccini Pietro.**

Mariage mystique de S. Catherine en présence des Ss. Pétrone, Dominique, François, Bénoit, Proculus, et des Anges (*fig. ent.*) De l' Église de S. Francesco. t. - h. 1.54 l. 1.16

**47. — Carracci Lodovico.**

La conversion de Saint Paul tombé de cheval (*fig. ent.*) De l' Église de S. Francesco.

t. - h. 2.71 l. 1.168

**43. — Le même.**

La transfiguration de N. S. (*fig. ent.*) De l' Église de S. Pietro Martire. t. - h. 4.33 l. 2.63

## SALLE H

### 96. — **Gessi Gio. Francesco.**

S. Bonaventure Cardinal qui rend la vie à un enfant (*fig. ent.*) Du Monastère de la Basilique de S. Stefano. t. - h. 1.73 l. 1.79

### 172. — **Sirani Gio. Andrea.**

La présentation de la S. Vierge au Temple (*fig. ent.*) De l'Oratoire dei Preti dit del Bergato. t. - h. 2.46 l. 1.57

### 24. — **Brunetti Sebastiano.**

Sainte Marie Madeleine (*fig. ent.*) De l'Église du Monastère de S. Margherita.

t. - h. 2.74 l. 1.58

### 75. — **Fontana De Zappi Lavinia**

S. François de Paule bénissant l'enfant de Louise de Savoie, Comtesse d'Angoulême, qui devint François I. de France (*fig. ent.*) Signé : LAVINIA FONTANA DE ZAPPI FACCIEB. MDLXXXX. De la Collection Bianchetti. t. - h. 2.10 l. 1.36

### 188. — **Tiarini Alessandro.**

La SS. Famille et S. François d'Assise (*demi fig.*) Du Monastère de S. Lorenzo.

t. - h. 1.49 l. 0.80

112. — **Massari Lucio.**

Le retour de l'Enfant prodigue (*fig. ent.*) De l'Oratoire de S. Maria della Morte.

t. — h. 3.66 l. 1.66

115. — **Le même.**

Un ange qui présente une ame purifiée à la SS. Trinité en Gloire (*fig. ent.*) De l'Église de S. Maria Nuova. t. — h. 2.73 l. 1.60

175. — **Sirani Elisabetta.**

S. Antoine de Padoue adorant l'Enfant Jésus, et des Anges (*fig. ent.*) Du Monastère de San Leonardo. t. — h. 2.06 l. 1.73

117. — **Mazzolini Lodovico.**

L'Enfant adoré par la Sainte Vierge, par les bergers et par un Religieux Dominicain (*fig. ent.*) De l'Église de S. Francesco.

t. — h. 0.29 l. 0.42

82. — **Raiolini Francesco (Francia.)**

La naissance, l'enfance et la mort de Jésus Christ (*fig. ent.*) De l'Église de S. Maria della Misericordia. b. — h. 0.52 l. 1.65

54. — **Carracci Lodovico.**

N. D. de S. Luc (*copie, demi fig.*)

t. — h. 0.48 l. 0.31

142. — **Reni Guido.**

La tête de N. S. couronné d'épines; dessin au pastel sur papier. De l'Église de la Madonna di Galliera. p. — h. 0.43 l. 0.30

131. — **Procaccini Camillo.**

La naissance de N. S., effet de nuit (*fig. ent.*)  
De l'Église de S. Francesco.

t. - h. 2.98 l. 1.92

17. — **Barbieri Gio. Francesco (Guercino).**

Le Père Éternel (peint en une nuit) (*demi fig.*) Du Monastère de Gesù e Maria.

t. - h. 1.30 l. 0.84

3. — **Albani Francesco.**

N. D., l'Enfant et les Ss. Jean Baptiste, François d'Assise et Luc Évangéliste (\*) (*fig. ent.*) De l'Église des PP. Capucins de S. Giovanni in Persiceto. t. - h. 2.98 l. 2.05

14. — **Barbieri Gio. Francesco (Guercino).**

S. Pierre martyr inquisiteur (*fig. ent.*) De l'Église de S. Petronio de Castel Bolognese.

t. - h. 2.14 l. 1.30

62. — **Cittadini Pier Francesco (Milanese).**

Le portrait d'une Dame avec son fils (*fig. ent.*) t. - h. 1.70 l. 1.24

848. — **Ecole du Parmigianino.**

La Sainte Vierge et l'Enfant (*demi fig.*)

b. - h. 0.32 l. 0.26

30. — **Cantarini Simone (Pesarese).**

Le portrait de Reni Guido (*demi fig.*) Du Monastère des PP. Célestins. t. - h. 0.36 l. 0.36

22G. — **Inconnu.**

La SS. Famille (*demi fig.*) c. - h. 0.34 l. 0.25

95. — **Gennari Ercole.**

La SS. Trinité et les SS. François d'Assise, Antoine de Padoue et Ursule martyre ("fig. ent.) De l'Église des Capucins hors de Cento. t. - h. 2.90 l. 2.04

291. — **Desubleo Michele.**

S. Jean Baptiste prêchant dans le désert (fig. ent.) t. - h. 2.10 l. 1.46

32. — **Canuti Domenico Maria.**

La mort de S. Bénoit (fig. ent.) Du Monastère de S. Margherita. t. - h. 2.60 l. 1.95

29. — **Cantarini Simone (Pesarese).**

L'assomption de la S. Vierge; au bas les Ss. Jean Évangéliste, Nicolas de Tolentino et Euphémie (fig. ent.) De la Collection Bianchetti. t. - h. 2.41 l. 1.38

51. — **Carracci Lodovico.**

L'entrevue des Ss: Dominique, François d'Assise et Pierre Thomas Carme (fig. ent.) t. - h. 1.55 l. 1.17

178. — **Sirani Elisabetta.**

La SS. Famille (*demi fig.*) Du Monastère de la Certosa. c. - h. 0.36 l. 0.28

19. — **Barbieri Gio. Francesco (Guercino).**

Sainte Marie Madeleine (*demi fig.*) De la Sacristie des PP. de l'Oratoire de Galliera. t. - h. 0.62 l. 0.52

403. — **Inconnu.**

La Sainte Vierge et l'Enfant Jésus (*demi fig.*) t. - h. 0.26 l. 0.23

181. — **Spada Leonello.**

Melchisedec qui bénit Abraham (*fig. ent.*) De l'Église du Collège Montalto.

t. — h. 4.00 l. 344

48. — **Carracci Lodovico.**

N. D., l'Enfant, S. Jérôme et S. François d'Assise (\*) (*fig. ent.*) De l'Église de la Madonna degli Scalzi. t. — h. 2.20 l. 1.46

52. — **Le même.**

S. Ange Carme martyr (*fig. ent.*) De la Sacristie de S. Martino. t. — h. 1.55 l. 1.17

143. — **Reni Guido.**

Le portrait du P. Denis Chartreux (*demi fig.*) Signé: Anno vitae suae XXV G. R.

c. — h. 0.24 l. 0.19

18. — **Barbieri Gio. Francesco (Guercino).**

S. Jean Évangéliste (*demi fig.*) Du Monastère de la Certosa. t. — h. 0.62 l. 0.52

179. — **Sirani Elisabetta.**

L'Enfant Jésus (*fig. ent.*) Du Monastère de la Certosa. t. — h. 0.30 l. 0.29

293. — **Pasinelli Lorenzo.**

Cornélie, femme de Pompée, evanouie entre les bras de ses dames de compagnie à l'annonce de la mort de son mari (*fig. ent.*) De la Collection Bargellini. t. — h. 2.70 l. 1.92

119. — **Morina Giulio.**

L'apparition de J. C. à Sainte Catherine Vigri (*fig. ent.*) De l'Église du Monastère du Corpus Domini. t. — h. 2.38 l. 1.50

295. — **Albani Francesco.**

La résurrection de Jésus Christ (*fig. ent.*) De l'Église de la Certosa. t. - h. 3.67 l. 2.10

356. — **Procaccini Ercole.**

S. Augustin Évêque et un Ange (*fig. ent.*) De l'Église de S. Agostino. t. - h. 2.20 l. 1.55

146. — **Sabattini Lorenzo.**

L'Assomption de la Sainte Vierge (*fig. ent.*) De l'Église de S. Maria degli Angeli.

t. - h. 3.39 l. 2.25

123. — **Passerotti Bartolomeo.**

La présentation de la Sainte Vierge au Temple (*fig. ent.*) De l'Oratoire de la douane.

t. - h. 3.86 l. 1.99

355. — **Piazzetta Gio. Battista.**

Le Mariage de S. Catherine , et des Saints (*ébauche fig. ent.*) b. - h. 0.50 l. 0.33

57. — **Cesi Bartolomeo.**

Sainte Anne adorant la SS. Concception dans la gloire céleste (*fig. ent.*) t. - h. 2.98 l. 1.84

120. — **Muziano Girolamo.**

S. Jérôme dans le désert (*fig. ent.*) De l'Église de S. Giorgio. t. - h. 2.59 l. 1.79

28S. — **Marchesi Girolamo (Cotignola).**

L'annonciation de N. D., la naissance de Jésus Christ et la fuite en Égypte (*fig. ent.*) De l'Église des PP. Capucins de S. Giuseppe.

b. - h. 0.37 l. 1.54

121. — **Naldini Gio. Battista.**

La Sainte Vierge, l'Enfant et les Ss. Jean Évangéliste, Jean Baptiste, François d'Assise, Catherine, Claire et Madeleine (*fig. ent.*) Du Monastère des Ss. Naborre e Felice.

b. — h. 1.63 l. 1.34

236. — **Inconnu.**

La Vierge, l'Enfant, Sainte Catherine et une dévote (*demi fig.*) b. — h. 0.46 l. 0.28

180. — **Sirani Elisabetta.**

La Sainte Vierge aux douleurs et des Anges (*fig. ent.*) De l'Oratoire de la Madonna di Galliera. c. — h. 0.24 l. 0.20

314. — **Gessi Gio. Francesco.**

N. D., l'Enfant et des Anges en apparition à Sainte Françoise Romaine (*fig. ent.*)

t. — h. 2.70 l. 1.78

279. — **Calvart Dionisio (Fiammingo).**

La flagellation de Jésus Christ (*fig. ent.*) De la Collection Bianchetti. t. — h. 2.55 l. 1.78

111. — **Massari Lucio.**

N. S. mort, les Maries, S. Jean Évangéliste, S. Jérôme et un chartreux (*fig. ent.*) De la Certosa. t. — h. 1.90 l. 2.30

74. — **Fontana Prospero.**

N. S. déposé au tombeau par ses disciples (*fig. ent.*) Signé: *Prosper Fontane faciebat.* De l'oratoire de S. Maria della Morte.

c. — h. 2.52 l. 1.76

260. — (Au milieu de la Salle) **Nicolò da Foligno (Alunno).**

Double ancône où sont représentés l'Annonciation de N. D., le Père Éternel en gloire au milieu d'Anges, la Sainte Vierge, l'Enfant, S. François et S. Sébastien (*fig. ent.*)  
Signé: HOPUS NICOLAI DE FULIGNO 1482.  
Cadeau du Pape Pie IX en 1856.

h. 2.32 l. 1.46





## TABLEAUX MODERNES

### SALLE I K L

N. B. — Le plafond de la salle L. est l'oeuvre du P. André Pozzo, de l'ordre de Jésus, né à Trento en 1642, mort à Vienne en 1709.

#### 801. — **Le Brun Vigée di Parigi.**

Tête de jeune fille. t. — h. 0.46 l. 0.36

#### 820. — **Minardi Tommaso di Faenza.**

Diogène (*demi fig.*) prix académique de 1813.  
t. — h. 1.37 l. 1.00

#### 825. — **Guizzardi Giuseppe di Bologna.**

Esculape rappelle un jeune homme à la vie.  
(*fig. ent.*) fait en 1809. t. — h. 2.17 l. 1.61

#### 828. — **Campanili Raimondo di Roma.**

Polixène enlevée à sa mère Hécube évanonie pour être immolée sur le tombeau d'Achille  
prix de 1822. t. — h. 1.58 l. 2.26

#### 831. — **Gandolfi Mauro di Bologna.**

Son portrait t. — h. 0.92 l. 0.78

832. — **Angiolini Napoleone di Bologna.**

S. Paul-apôtre (*demi fig.*) fait en 1827.

t. - h. 1.37 l. 0.98

838. — **Rasori Vincenzo di Bologna.**

La fuite de Néron de Rome (*fig. ent.*) fait en 1825.

t. - h. 0.75 l. 1.00

839. — **Le même.**

Femmes de Frascati qui font l'aumône à un Ermite (*fig. ent.*) fait en 1826.

t. - h. 1.37 l. 0.98

840. — **Gargalli Carlotta di Bologna.**

Ajax abordant la côte après son naufrage (*fig. ent.*) fait en 1817.

t. - h. 2.00 l. 1.47

842. — **Monti Gio. Battista di Genova.**

Criseide esclave d'Antigone rendue à son père Crest grand prêtre d'Apollon prix de 1822.

t. - h. 1.72 l. 2.47

856. — **Bellasio Carlo di Milano.**

La rencontre d'Argie et d'Antigone cherchant, dans les champs de Thèbes, les restes de Polynice (*fig. ent.*) prix de 1829.

t. - h. 1.57 l. 2.25

859. — **Arienti Carlo d'Arcore** (Milanais).

Son portrait (*demi fig.*) fait vers 1860.

t. - h. 0.65 l. 0.51

860. — **Serra Zanetti Gaetano di S. Agata.**

Ezzelino da Romano blessé et fait prisonnier dans un combat livré près de Bergame (28 septembre 1259) au marquis d'Este vient s'in-

terposer, défendu par Pallavicino et Buoso di Novara, pour empêcher les vengeances du peuple qu'il avait tyrannisé (*fig. ent.*) prix de 1838. t. - h. 1.92 l. 2.60

**863. — Masini Cesare di Bologna.**

Polistrat Macédonien apporte de l'eau, dans un casque, à Darius blessé et mourant (*fig. ent.*) prix de 1837. t. - h. 1.72 l. 2.47

**864. — Piatti Giulio di Firenze.**

Scène du déluge universel (*fig. ent.*) prix de 1840. t. - h. 1.57 l. 2.10

**865. — Conconi Mauro di Milano.**

S. Vincent de Paul recevant, en faveur des enfants trouvés, l'offrande des bijoux d'un grand nombre de Dames (*fig. ent.*) prix de 1841. t. - h. 1.57 l. 2.25

**870. — Venturi Luigi di Bologna.**

Vue du canal des Moulins à Bologne. t. - h. 0.82 l. 0.60

**873. — Besteghi Andrea di Bologna.**

Pandofo Collenuccio, lettré, de Pesaro, reçoit, en présence de sa famille, la signification de son arrêt de mort (*fig. ent.*) prix de 1844. t. - h. 1.57 l. 2.25

**877. — Ferrari Giulio Cesare di Bologna.**

Le serpent de Bronze exposé par Moïse pour le salut du peuple juif (*fig. ent.*) prix de 1850. t. - h. 1.61 l. 2.27

878. — **Guardassoni Alessandro di Bologna.**

Les Croisés souffrant de la soif; épisode des premières croisades (*fig. ent.*) prix de 1852.

t. — h. 1.62 l. 2.29

879. — **Gregori Luigi di Bologna.**

S. Jean Baptiste reprochant à Hérode ses relations avec Hérodiade (*fig. ent.*) prix de 1856.

t. — h. 1.60 l. 2.25

881. — **Faccioli Silvio di Bologna.**

La conspiration des Pazzi (26 avril 1478); Laurent de Médicis se réfugie dans la sacristie du dôme de Florence (*fig. ent.*) prix de 1862.

t. — h. 1.55 l. 1.11

882. — **Savini Alfonso di Bologna.**

Episode du combat de Curtatone (27 mai 1848); l'artilleur italien De Gaspari continue à servir sa pièce après avoir quitté ses vêtemens que le feu consumait (*fig. ent.*) fait en 1861.

t. — h. 1.41 l. 0.98

883. — **Guerra Achille di Napoli.**

Jeanne I, reine de Naples, étouffée sous des coussin au château de Muro en Basilicate (22 mai 1382) (*fig. ent.*) t. — h. 1.50 l. 0.89

884. — **Ferrari Giulio Cesare di Bologna.**

Esméralda dans son cachot (Victor-Hugo, Notre Dame de Paris) (*fig. ent.*)

t. — h. 1.78 l. 1.33

885. — **Giuliano Bartolomeo di Milano.**

Un matin dans la Valteline. Paysage.

t. — h. 0.62 l. 0 78

886. — **Delleani Lorenzo di Pollone** (près Biella).

A moitié chemin (*fig. ent.*) t. — h. 0.70 l. 1.11

887. — **Joli Faustino di Brescia.**

Un passage de montagnes neigeuses.

t. — h. 0.50 l. 0.68

888. — **Saporiti Rinaldo di Milano.**

Un coup de mer à porto Venere, près de la Spézia. t. — h. 0.85 l. 1.21

889. — **Le même.**

Les Côtes d'Angera, lac de Come.

t. — h. 0.80 l. 1.20

890. — **Focosi Alessandro di Milano.**

Une Pause (*fig. ent.*) t. — h. 0.98 l. 0.72

891. — **Le même.**

Le Tasse fugitif se présente à sa soeur Cornélie, à Sorrente, sous des habits de pêcheur (*fig. ent.*) t. — h. 2.10 l. 1.35

892. — **Busi Luigi di Bologna.**

Le Tasse, reçu dans les derniers temps de sa vie au Couvent de S. Onofrio, à Rome, y est visité par le Cardinal Cintio Aldobrandini (*fig. ent.*) t. — h. 1.17 l. 1.64

893. — **Le même.**

Isabelle Orsini confesse sa propre infidélité à son mari Paolo Giordano qui s'est couvert de l'habit monastique et introduit dans un confessional (Guerrazzi: Isabella Orsini) (*fig. ent.*) t. — h. 0.40 l. 0.89

894. — **Mei Paolo di Roma.**Un moment de dépit (*fig. ent.*)

t. — h. 0.60 l. 0.50

895. — **Stancampiano Vincenzo di Napoli.**

Vue du Vésuve. t. — h. 0.33 l. 0.56

896. — **Poppi Pietro di Bologna.**

Vue du château de Doccia près Imola.

t. — h. 0.36 l. 1.48

— **Tedesco Michele di Molaterno.**La fête annuelle de la première apparition  
du grillon aux Cascine de Florence.

t. — h. 0.64 l. 1.48

898. — **Romolo Enrico di Napoli.**Une héroïne de Carini (Sicile) pendant la  
guerre de l'indépendance italienne en 1861  
(*demi fig.*) t. — h. 0.90 l. 1.58899. — **Marckò Andrea di Firenze.**

Les Alpes Appuannes. t. — h. 0.77 l. 0.91

900. — **Camino Giuseppe di Torino.**

Paysage avec cimes neigeuses dans le fond. —

t. — h. 0.90 l. 1.20

901. — **Fontanesi Antonio di Firenze.**

L'abreuvoir au milieu des pâturages.

t. — h. 0.95 l. 0.76

902. — **Solmi Valentino di Bologna.**

Une Église byzantine à Constantinople.

t. — h. 0.81 l. 0.70

903. — **Benini Antonio di Bondeno presso  
Ferrara.**L'Automne (*demi fig.*) t. — h. 1.09 l. 0.80

904. — **Rosaspina Antonio di Bologna.**Une baigneuse (*fig. ent.*) t. - h. 2.10 l. 1.38905. — **Bertelli Luigi di Bologna.**

Une aurore dans la basse plaine bolonaise.

t. - h. 0.57 l. 1.21

906. — **Bazzani Luigi di Bologna.**

Le portique d'Octavie, à Rome.

t. - h. 0.75 l. 0.92

907. — **Buzzi Federico di Milano.**La lecture de la bible (*fig. ent.*)

t. - h. 0.42 l. 0.55

908. — **Raimendi Edoardo di Parma.**

Paysage où on voit un prêtre portant le Viatique surpris par une bourrasque.

t. - h. 0.40 l. 0.80

909. — **Le même.**

Une colonne des mille partis de Gênes pour la conquête de la Sicile en 1861.

t. - h. 0.73 l. 1.36

910. — **Orfei Orfeo di Massalombarda prov.  
di Ravenna.**

Paysage. t. - h. 0.60 l. 0.98

911. — **Le même.**

Les petits chantres. t. - h. 0.98 l. 1.32

912. — **Monticelli Giuseppe di Torino.**

Viridarium. t. - h. 0.90 l. 0.76

913. — **Pagliara Attilio di Napoli.**

Déjà désillusionnée! t. - h. 0.41 l. 0.38

916. — **Arienti Carlo d'Arcore.**

Les habitans de Come au retour d'une défaite  
subie dans un combat avec les Milanais.

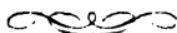
t. — h. 2.20 l. 2.80

917. — **Solmi Valentino di Bologna.**

Porte latérale de l'Église d'Ara-Cœli à Rome.

t. — h. 0.65 l. 0.54

# Notice sur les Auteurs des Tableaux anciens qui se trouvent dans la Pinacothèque



**Agricola** Luigi Cristoforo de Ratisbonne ( vivait à Rome à la moitié du XVII siècle ) 2. A. )

**Albani** Francesco ( Bologna 1578-1660 ) élève de Calvert et des Carracci ( 6. B. D. G. H. )

**Aloisi** Baldassarre surnommé Galanino. ( Bologna 1568, Roma 1638 ) élève des Carracci ( 1. A. )

**Alunno** voyez Nicolò da Fuligno.

**Aretusi** Cesare ( Modena-Bologna 1612 ) imitateur de Bartolomeo Ramenghi ( Bagnacavallo ) et de Correggio ( 1. E. )

**Aspertini** Amico surnommé maestro Amico ( Bologna 1474-1552 ) élève de Francesco Raibolini ( 2. B. D. )

**Aspertini** Guido, frère et élève du susdit ( 1. E. )

**Avanzi** Jacopo, nommé Jacopo da Bologna ( vivait dans le XIV siècle ). On le croit élève de Franco da Bologna ( 3. C. )

**Bagnacavallo** voyez Ramenghi.

**Barbieri** Gio. Francesco surnommé Guercino ( Cento 1591, Bologna 1666 ) élève de Benedetto Gennari et de Gio. Battista Cremonini ( 1. B. )

**Bertusi** Gio. Battista (Bologna) élève de Calvart et des Carracci (1. B.)

**Bolognini** Gio. Battista (Bologna 1611-1688), élève de Guido Reni (1. B.)

**Brizzi** Francesco (Bologna 1574-1625 élève de Bartolomeo Passarotti et imitateur des Carracci (3. C. D. G:))

**Brunetti** Sebastiano (Bologna-Roma 1649) élève de Lucio Massari et de Guido Reni (1. H.)

**Bugiardini** Giuliano (Firenze 1481-1556) contemporain de Michelangiolo Buonarotti (3. D. F.)

**Calvart** Dionisio, dit il Fiamingo (Anvers 1553. Bologna 1619) élève de Prospero Fontana et de Sabbattini. Il fut le premier maître d' Albani, de Guido Reni, de Domènichino et d'autres célèbres peintres bolonais (4. A. D. H.)

**Calvi** Jacopo Alessandro (Bologna 1741-1815) fut membre de l'Académie Clémentine, et cultiva aussi la poésie. (1. D.)

**Cambiaso** Luca (Genova 1527. Madrid 1585) (1. A.)

**Cantarini** Simone, dit le Pesarese (Pesaro 1612. Verona 1648) élève de Claudio Ridolfi et de Guido Reni (3. D. H.)

**Canuti** Domenico Maria (Bologna 1620-1684) élève de Guido Reni (1. H.)

**Carracci** Agostino (Bologna 1557. Parma 1602) élève de Prospero Fontana et de son cousin Lodovico, il fut aussi célèbre graveur (2. G.)

**Carracci** Annibale (Bologna 1560. Roma 1609) peintre, et graveur, élève de son cousin Lodovico Carracci (6. A. E. G.)

**Carracci** Lodovico (Bologna 1555-1619) élève de Prospero Fontana, et chef de la célèbre école éclectique bolonaise (3. G. H.)

**Carucci** Jacopo (Pontormo 1492-1558) imitateur de Andrea del Sarto (1. D.)

**Cavedone** Giacomo (Sassuolo près de Modena 1577. Bologna 1660) élève de Lodovico Carracci (1. G.)

**Cesi** Bartolomeo (Bologna 1556-1629) élève de Bezzi (Nosadella) (3. B. H.)

**Chiodarolo** Gio. Maria (Bologna) élève de Francesco Raibolini (Francia) et de L. Costa (1. E.)

**Cima** Gio. Battista (Conegliano) contemporain de Gio. Bellini de Venezia (1. D.)

**Cittadini** Pier Francesco dit le Milanese (Milano 1626. Bologna 1693) élève de Guido Reni (5. A. H.)

**Cossa** Francesco de Ferrara (vivait à la moitié du XV siècle). Contemporain de Squarcione et de Mantegna (1. B.)

**Costa** Lorenzo (Ferrara 1450. Mantova 1535) contemporain de Francesco Raibolini (Francia) (5. A. D. F.)

**Cotignola** voyez Marchesi.

**Cremona** voyez Nicòlò da Cremona.

**Cremonini** Gio. Battista (Cento 1550. Bologna 1610) (1. A.)

**Crespi** Antonio, de Bologua (vivait à la fin du XVIII siècle) (1. A.)

**Crespi** Giuseppe Maria, surnommé l'Espagnol Bologna 1665-1747) père du susdit et élève de Canuti. Il appartenait à l'Académie Clémentine (1. D.)

**Creti** Donato (Cremona, de parents bolonais 1671, Bologna 1749) élève de Pasinelli et imitateur de Si-

mone da Pesaro. Fut membre de l' Académie Clémentine, et Chevalier de l' Ordre de l' Èperon d'Or. (I. D.)

**Dell'Abate** Nicold (Modena 1512. France 1570) élève de Francesco Primaticcio (I. D.)

**Desubleo** Michele, flamand, élève à Bologna de Guido Reni (4. A. F. G. H.)

**Donducci** Gio. Andrea, surnommé le Mastelletta (Bologna 1575-1665 élève des Carracci (I. B.)

**Domenichino** voyez Zampieri.

**Faccini** Pietro (Bologna 1562-1602) élève des Carracci (I. G.)

**Fontana** Prospero (Bologna 1512-1597) élève de Francucci Innocenzo d' Imola et maître d' Agostino et Lodovico Carracci (I. H.)

**Fontana** Lavinia dite encore de' Zappi du nom de la famille de son mari (Bologna 1550. Roma, 1614) fille et élève du précédent; elle se rendit célèbre surtout pour les portraits (I. H.)

**Franceschini** Marc' Antonio (Bologna 1648-1729) élève de Cignani. Il appartenait à l' Académie Clémentine (2. B. D.)

**Francia** voyez Raibolini.

**Francucci** Innocenzo d' Imola (Imola 1494. Bologna 1550) élève de Francesco Raibolini (Francia) et imitateur de Raffaello. (4. B. F.)

**Galanino** voyez Aloisi.

**Gandolfi** Gaetano (Bologna 1734-1802) frère de Ubaldo et père de Mauro. (I. D.)

**Gandolfi** Ubaldo (Bologna 1728. Ravenna 1781) élève de Torelli, de Graziani, de Ercole Lelli. Il appartenait à l' Académie Clémentine (I. D.)

**Garbieri** Lorenzo (Bologna 1580-1654) élève des Carracci (1. D.)

**Gennari** Cesare (Bologna 1580-1688) élève de Barbieri dit le Guercino, son oncle (1. G.)

**Gennari** Ercole (Cento près de Bologna 1597-1658) élève de Barbieri dit le Guercino, son parent (1. H.)

**Gessi** Francesco (Bologna 1588-1649) imitateur de Guido Reni (6. A. B. G. H.)

**Gherardo** Fiorentino, surnommé le Miniaturé (vivait vers la fin du XV siècle) (1. D.)

**Glotto** de Bondone (Vespignano près de Florence 1279-1336) élève de Cimabue (1. G.)

**Guercino** voyez Barbieri.

**Guido** voyez Reni.

**Innocenzo** da Imola voyez Francucci.

**Jacope** da Bologna voyez Avanzi.

**Jacope** di Paolo (de Bologne; vivait à la moitié du XIV siècle) imitateur de Giotto (5. G.)

**Lambertini** Michele di Matteo (de Bologne; vivait à la moitié du XIV siècle) élève de Lippo Dalmasio (2. G.)

**L'Ange** P. Francesco, de l'ordre de S. Philippe Neri (Annecy 1675. Bologna 1756) élève d'André Chevil (1. D.)

**Lianori** Pietro (bolonais; vivait dans le XV siècle) élève de Lippo Dalmasio (1. G.)

**Lorenzo** da Bologna voyez Sabattini.

**Maineri** Antonio di Bartolomeo peintre bolonais dont on ne connaît pas d'autre trace que l'inscription ANTONII BARTOLOMEI MAINERIE BONONIENSIS OPUS. (1. D.)

**Marchesi** Girolamo dit Cotignola (Cotignola en Romagne 1471. Roma 1540) élève de F. Francia et imitateur de Raffaello (3. F. H.)

**Martorelli** Giovanni de Milan, peintre presque inconnu du XV siècle (l. C.)

**Mastelletta** voyez Donducci.

**Massari** Lucio (Bologna 1569–1633) élève des Carracci (4. B. H.)

**Mazzola** Francesco dit le Parmigianino (Parma 1503. Castel Maggiore 1540) élève de ses Oncles Michele et Pier Flavio Mazzola et imitateur de Correggio (l. D.)

**Mazzolini** Lodovico (Ferrara 1481–1530) élève de L. Costa (2. E. H.)

**Mengs** Antonio Raffaello (Aussig en Bohême 1728. Roma 1789) (l. D.)

**Michele di Matteo** voyez Lambertini.

**Milanese** voyez Cittadini.

**Miniatore** voyez Gherardo Miniatore.

**Morina** Giulio de Bologna, élève de Sabattini et de Annibale Carracci (l. H.)

**Muziano** Girolamo (Acquafredda près de Brescia 1518. Roma 1590) (l. H.)

**Niccolò da Cremona** élève de Boccaccini sénier et de L. Costa (l. F.)

**Niccolò de Foligno** surnommé Alunno (vivait à la fin du XV siècle). Il fut un des maîtres de Perugino (l. X.)

**Parmigianino** voyez Mazzola.

**Pasinelli** Lorenzo peintre bolonais du dernier siècle. Il appartenait à l' Académie Clémentine (3. A. H.)

**Passarotti** Bartolomeo (Bologna 1530–1592) élève de Tibaldi et compagnon à Roma de Taddeo Zuccheri (2. C. H.)

**Petrosio** Francesco de Venezia peintre du XV siècle (1. C.)

**Pellegrino** da Bologna *voyez* Tibaldi.

**Perugino** *voyez* Vannucci.

**Pesarese** *voyez* Cantarini.

**Plazzetta** Gio. Battista (Venezia 1682-1754) élève d'Antonio Molino (1. H.)

**Procaccini** Camillo (Bologna 1546. Milano 1626) élève de Ercole son père et contemporain des Carracci (1. H.)

**Procaccini** Ercole senior de Bologne, père du susdit. En 1571 il tenait école à Milan avec ses fils (3. A. D. H.)

**Pupini** Biagio, de Bologna, élève de F. Raibolini (Francia) et imitateur de Raffaello (1. F.)

**Quaini** Luigi (Ravenna 1643. Roma 1717) élève de Franceschini (1. D.)

**Raffaello** *voyez* Sanzio.

**Raiolini** Francesco surnommé Francia (Bologna 1450-1517) élève pour le dessin de Marco Zoppo et célèbre maître en orfèvrerie et en peinture (8 tableaux et 2 nielles C. D. F. H.)

**Raiolini** Giacomo (Francia) (mort à Bologne en 1557) fils et élève du susdit Francesco (2. F.)

**Raiolini** Giulio (Francia) (mort à Bologne en 1540) autre fils et élève de Francesco (2. F.)

**Ramenghi** Bartolomeo dit Bagnacavallo (Bagnacavallo 1498 Roma 1556) élève de F. Raibolini (Francia) et de Raffaello d'Urbino (1. F.)

**Reni** Guido (Bologna 1575-1642) élève de Calvart et des Carracci (10. E. H.)

**Robusti** Giacomo, surnommé Tintoretto (Venezia 1512-1594) élève de Tiziano et de Schiavone (l. B.)

**Roes** Enrico, surnommé Rosa, peintre flamand, de la fin du XVII siècle (l. B.)

**Sabattini** Lorenzo (Bologna 1530. Roma 1577) élève de Tibaldi (4. A. D. H.)

**Sacchi** Gaspare d' Imola, élève de F. Raibolini (Francia) et de Costa (l. A.)

**Samacchini** Orazio (Bologna 1532-1577) élève de Tibaldi (3. A. F.)

**Sanzio** Raffaello, le prince de la peinture italienne (Urbino 1483. Roma 1520) élève de Pierre Vannucci (Perugino) (l. F.)

**Savonanzi** Emilio (Bologna 1580. Camerino 1660) élève de Guido Reni (l. G.)

**Scanabeccchi** Dalmasio peintre bolonais du XIV siècle. On le croit le père du célèbre Lippo Dalmasio. (l. C.)

**Seghers** P. Daniele (Anvers 1590. Bruxelles 1660) (l. D.)

**Sementi** Gio. Giacomo de Bologne, élève de Guido Reni (l. B.)

**Simone da Bologna**, surnommé Simone dai Crocifissi (vivait dans le XIV siècle) (6. C.)

**Sirani** Gioan Andrea (Bologna 1610-1670) élève de Guido Reni (3. A. B. H.)

**Sirani** Elisabetta (Bologna 1638-1665) fille et élève du susdit (8. A. B. H.)

**Spada** Leonello (Bologna 1576-1622) élève des Carracci (l. H.)

**Spagnolo** voyez Crespi.

**Spisanelli** Vincenzo (de Orta près Novarre, mort à Bologne en 1662) élève de Calvart (2. A.)

**Subleo** voyez Desubleo.

**Tiarini** Alessandro (Bologna 1577-1668) élève de Prospero Fontana et de Cesi à Bologne et de Passignano à Florence (12. A. B. D. E. G. H.)

**Tibaldi** Pellegrino (Bologna 1527. Milano 1581) élève de Ramenghi (Bagnacavallo) et imitateur de Michelangiolo. Demeura longtemps en Espagne et laissa beaucoup d'ouvrages à Madrid (1. F.)

**Tintoretto** voyez Robusti.

**Torelli** Felice peintre vénitien mort à Bologne en 1748, élève à Bologne de Gio. Giuseppe dal Sole. Il appartenait à l'Académie Clémentine (2. B.)

**Vau der Goes** Ugo, de Bruges, peintre du XV siècle (1. C.)

**Vannucci** Pietro surnommé le Perugino (Città della Pieve 1446-1524) élève de Pier della Francesca et maître de Raffaello d'Urbino (1. F.)

**Vasari** Giorgio (Arezzo 1511. Firenze 1574) élève de Buonarotti et célèbre écrivain des vies des Peintres. (1. F.)

**Viani** Gio. Maria (Bologne 1636-1700) imitateur de Guido Reni (2. A. B.)

**Vigri** Caterina (la Santa di Bologna, 1414-1463) (1. C.)

**Vitale da Bologna** surnommé Vitale dalle Madonne. On le croit de la famille Cavalli, imitateur de Giotto (1. C.)

**Viti** Timoteo (Urbino 1469-1523) élève de F. Rabilini (France) à Bologne et imitateur de Raffaello à Roma (1. F.)

**Vivarini** Antonio et Bartolomeo, frères, de Murano près Venezia ; vivaient à la moitié du XV siècle (1. F.)

**Zampieri** Domenico, surnommé Domenichino (Bologna 1582. Napoli 1641) élève des Carracci (3. E. G.)

**Zoppi** Marco di Bologna, condisciple de Mantegna et maître, pour le dessin, de Raibolini Francesco dit le Francia (2. C.)









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# CATALOGUE

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15 Oct. 1893.

# MUSÆUM OF THE OLD MASTERS.

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**ADRIAENSSEN** (ALEXANDER),

*Flem. Sch. 1587-1661.*

1. Dead Nature. Fruits, dead birds and fishes watched by a cat. *Presented by the Society. Artibus patriæ.*

**AERTZEN** (PETER),

*Dutch Sch. 1507-1573.*

2. Calvary. *Collection van Ertborn.*

**ANGELICO** (Fra), — **BEATO FRA GIO-**

**VANNI** or **ANGELICO DA FIESOLE**,

*Flor. Sch. 1378-1455.*

3. St. Romuald, abbot, founder of the order of Camaldules, reproaching the emperor Otho III with the murder of Crescencius, a Roman senator. *Collection van Ertborn.*

**ANTONELLO OF MESSINA.**

*Ven. Sch. 1414 ?-1492.*

4. Calvary. *Collection van Ertborn.*
5. Portrait. *Collection van Ertborn.*

**BACKER** (ADRIAN),

*Dutch Sch. 1643-1686.*

6. Allegorical picture.

**BACKHUYZEN (LUDOLPHUS), THE ELDER,**  
*Dutch Sch. 1631-1709.*

- 7.** Dutch man-of-war *Jacob.*

**BERCHEM (NICHOLAS)**  
*Dutch Sch. 1624-1683.*

- 8.** Returning from pasture.  
**9.** Consequences of war. *Collection van den Hecke-Baut de Rasmon.*  
**10.** Landscape, figures and animals.

**BERKHEYDE (GERARD-GERRIT),**  
*Dutch Sch. 1645-1698.*

- 11.** View of Amsterdam. *Collection van den Hecke-Baut de Rasmon.*

**BESCHY (BALTHASAR),**  
*Flem. Sch. 1708-1776.*

- 12.** Joseph sold by his brethren.  
**13.** Joseph, Vice-roy of Egypt.  
**14.** Portrait of the painter.  
**15.** Portrait of Martin-Joseph Geeraerts (crayon). *Gift of Lady Thérèse de Bie.*

**BILFTUS (JAMES),**  
*Dutch Sch. 16...-16..*

- 16.** Cock fight.

**BOCKHORST (JOHN),**  
*Flem. Sch. 1610?-1668.*

- 17.** Crowning of the Virgin.

**BOEL** (JOHN-BAPTIST), THE ELDER.

*Flem. Sch. 1624-1688-89.*

- 18.** Vanitas.

**BOEL** (PETER),

*Flem. Sch. 1622-1702-03?*

- 19.** Dead Nature.

**BOEYERMANS** (THEODORE),

*Flem. Sch. 1620-1677-78?*

- 20.** The Ambassador.

- 21.** Pool of Bethsaida.

- 22.** The Visit.

- 23.** Antwerp, the nourishing mother of painters.

- 24.** Female Head.

**BOSCH** (JEROME),

*Dutch Sch. 1450?-1518.*

- 25.** Temptation of St. Anthony. *Collection van Ertborn.*

**BOTH** (JOHN & ANDREW),

*Dutch Sch. about 1610?-1650-51.*

- 26.** View in Italy.

**BOUDEWYNNS** (ADRIAN-FRANCIS),

*Flem. Sch. 1644-17..? AND*

**BOUT** (PETER),

*Flem. Sch. 1658-17..?*

- 27.** Village Feast, *Collection van den Hecke-Baut de Rasmon.*

**BOUTS** (THIERRY), THE ELDER, *called*

**DIRK VAN HAARLEM,**

*Dutch Sch. 1400-1475.*

- 28.** The Blessed Virgin. *Collection van Ertborn.*

- 29.** St. Christopher. *Collection van Ertborn.*

**BRIL (PAUL),**  
*Flem. Sch. 1556-1626.*

- 30.** The Prodigal Son. *Collection van Ertborn.*

**BRUEGHEL (PETER), THE YOUNGER,**  
*Flem. Sch. 1564 ?-1637-38.*

- 31.** Bearing the Cross.

**CHRISTUS (PETER),**  
*Flem. Sch. 1395 ?-1455 ?*

- 32.** St. Jerome. *Collection van Ertborn.*

**CLOUET (FRANCIS) called JANET,**  
*French Sch. 1510-1572 ?*

- 33.** Portrait of Francis II, Dauphin of France. *Collection van Ertborn.*

**COCX (GONZALVE) called**  
**COCQUES, (GONZALEZ),**  
*Flem. Sch. 1614-1684.*

- 34.** Portrait of a Lady. *Collection van den Hecke-Baut de Rasmon.*

**CONGNET (GILES), THE ELDER,**  
*Flem. Sch. 1540-1599.*

- 35.** Full length Portrait of Pierson la Hues, drummer of the ancient Guild of Archers, at Antwerp.

- 36.** St. George.

**COSSIERS (JOHN),**  
*Flem. Sch. 1600-1671.*

- 37.** Adoration of the Shepherds.

- 38.** An Interior.

- 39.** Portrait of a Surgeon (bust).

- 40.** Adoration of the Shepherds.  
**41.** Preparing to scourge the Saviour.

**CRANACH** (LUKE), THE ELDER,  
*Germ. Sch. 1472-1553.*

- 42.** Adam and Eve. *Collection van Ertborn.*  
**43.** Charity. *Collection van Ertborn.*

**CRANSSE** (JOHN),  
*Flem. Sch. 1498-15..?*

- 44.** Arms of the *Christus ooghen*, Chamber of Rhetoric,  
of Diest.  
**45.** Arms of the *Heybloemken*, Chamber of Rhetoric of  
Turnhout.

**CUYP** (ALBERT),  
*Dutch Sch. 1605-1691.*

- 46.** The Two Cavaliers. *Collection van den Hecke-Baut de Rasmon.*

**DE BLES** (HENRY),  
*Flem. Sch. 1480-1550?*

- 47.** The Repose in Egypt. *Collection van Ertborn.*

**DE CLERCK** (HENRY), THE ELDER,  
*Flem. Sch. 14..? - 15..?*

- 51.** Blazon. — Rebus.  
**52.** Blazon. — Rebus.

**DE CRAEYER** (JASPER),  
*Flem. Sch. 1582-1669.*

- 53.** Elijah in the Desert.

**DE HEEM** (JOHN, SON OF DAVID),  
*Dutch Sch. 1600-1683-84.*

- 54.** Flowers and insects.

**DEL MONT (DEODAT),**

*Flem. Sch. 1581-1644.*

56. The Transfiguration.

**DE MOMPER (JOSEPH), THE YOUNGER,**

*Flem. Sch. 1559?-1631-35.*

57. The Arch-duke Maximilian of Austria.

**DE MOOR (CHARLES),**

*Dutch Sch. 1656-1738.*

58. The Young Lady with the Bouquet. *Collection van den Hecke-Baut de Rasmon.*

**DENIS (JAMES),**

*Flem. Sch. 1614-16..*

62. Portrait of Gregory Martens, Master of the Corporation of St. Luke.

63. Study of the Living Model.

**DE PATINIR (JOACHIM),**

*Flem. Sch. 1490-1548?*

64. The Flight into Egypt. *Collection van Ertborn.*

**DE RYCKER (ABRAHAM),**

*Flem. Sch. 1566-1599.*

65. *Right wing of no 464.* — Portrait of Lewis Clarys, died 26<sup>th</sup> March 1594.

66. *Reverse of right wing.* — The Blessed Virgin holding the Infant Jesus (grisaille).

67. *Left wing of no 464.* — Portrait of Mary le Batteur, wife of Lewis Clarys, died 11<sup>th</sup> January 1586.

68. *Reverse of left wing.* — St. Louis, King of France.

**DE VLIEGER (SIMON),***Dutch. Sch. 1612-16..?*

- 69.** A calm Sea. *Collection van den Hecke-Baut de Rasmon.*

**DE VOIS (ADRIAN-ARIA),***Dutch. Sch. 1641-....?..*

- 70.** The Old Woman with the bottle. *Collection van den Hecke-Baut de Rasmon.*

**DE VOS (MARTIN), THE ELDER.***Flem. Sch. 1531-1603.*

- 71.** Christ on the Cross.

- 72.** *Triptych.* — In the centre. — Triumph of Christ.

- 73.** Right wing. — Baptism of Constantine.

- 74.** Left wing. — The Emperor Constantine the Great having a church, dedicated to St. George, built at Contantinople.

- 75** and **76.** Reverse of wings № 73 et 74. St. George and St. Margaret.

- 77.** *Triptych.* — In the centre. — The Incredulity of St-Thomas.

- 78.** Right wing. — Baptism of Christ.

- 79.** Reverse of right wing. — St. Thomas, the Apostle. (grisaille).

- 80.** Left wing. — Beheading of John the Baptist.

- 81.** Reverse of left wing. — St. Stephen (grisaille).

- 82.** Nativity of Christ.

- 83.** *Triptych.* — In the centre. — Render unto Cæsar the things which are Cæsar's.

84. *Right wing.* — The Tribute Money.
85. *Left wing.* — The Widow's Mite.
- 86 and 87. *Reverse of wings No 84 et 85.* — Abraham at Hebron (grisaille).
88. *Triptych.* — *In the centre.* — St. Luke painting the portrait of the Virgin.
89. St. Francis of Assisi receiving the Stigmata.
- 90 to 100. *Scenes from the life of St. Conrad of Ascoli, a monk of the Order of St. Francis.*
90. The Saint Kneeling before the Altar of the Virgin.
91. St. Conrad receives the habit of the order of St. Francis.
92. The Saint and his companion miraculously fed in the desert.
93. The Saint , with his companion , is standing before a burning furnace and takes from it, safe and sound , a child whose mother is kneeling.
94. St. Conrad preaching the faith to the Africans.
95. The Saint healing the infirm and impotent.
96. Death of St. Conrad of Ascoli.
97. A youth raised to life by touching the mortal remains of St. Conrad.
98. A mother presents her dead child to St. Conrad.
99. The child raised to life is offered by its mother to St. Conrad.

- 
- 100. Veneration of the tomb of St. Conrad.
  - 101. *Grisaille*. To the right, inside a church, at the end of which is seen the statue of the Blessed Virgin with the Child Jesus, a saint appears, surrounded by a halo of glory. To the left, a vast plain where a desperate battle is being fought.
  - 102. *Grisaille*. — An old man giving alms to three pilgrims.
  - 103. Temptation of St. Anthony.

**DE VOS (CORNELIUS).**

*Flem. Sch. 1585? - 1651.*

- 104. Portrait of Abraham Grapheus, the elder, Messenger of the Confraternity of St. Luke.
- 105. *Ex-voto*. — *Panel*. — Family portraits.
- 106. *Ex-voto*. — *Panel*. — Portraits of a man and a woman kneeling before the altar of the Blessed Virgin.
- 107. St. Norbert receiving the consecrated Hosts and the sacred vases, hidden during the prevalence of the heresy of Tankelm.
- 108. *Triptych*. — *In the centre*. — The Adoration of the Magi.
- 109. *Right wing*. — Portrait of William van Meerbeeck.
- 110. *Left wing*. Portrait of Barbara Kegeleers, wife of William van Meerbeeck.
- 111. The Vow to the Virgin.

**DE VRIENDT, (FRANCIS), THE ELDER, called  
FRANS FLORIS,**

*Flem. Sch. 1520? - 1570.*

- 112.** Fall of the rebel Angels.
- 113.** Adoration of the Shepherds.
- 114.** St. Luke.

**DE WITTE (JASPER),**

*Flem. Sch. 1618-1680-81.*

- 115.** Fortune-telling. — Landscape.
- 116.** Jesus miraculously healing a blind man near Bethsaida: historical landscape.

**D'HEUR (CORNELIUS-JOSEPH),**

*Flem. Sch. 1707-1762.*

- 117.** Armorial bearings of the abbey of St. Michael (bas-relief, grisaille).
- 118.** Armorial bearings of Jacques Thomas (50<sup>th</sup> abbot of St. Michael (bas-relief, grisaille)).
- 119.** Prudence (bas-relief, grisaille.)
- 120.** Justice (bas-relief, grisaille).
- 121.** Power (bas relief, grisaille).
- 122.** Teaching Perspective.

**DUNWEGE (VICTOR AND HENRY),**

*Germ. Sch.... 1520...*

- 123.** The Holy Family. *Collection van Ertborn.*

**DÜRER (ALBERT),**

*Germ. Sch. 1471-1528.*

- 124.** Portrait of Frederick III, Elector of Saxony.  
*Collection van Ertborn.*

**DUSART** (CORNELIUS) THE YOUNGER ,  
*Dutch. Sch. 1665-1704.*

- 125.** An Interior. *Collection van den Hecke-Baut de Rasmon.*

**ENGELBRECHTSEN** (CORNELIUS),  
*Dutch. Sch. 1468-1533.*

- 127.** *Front.* — St. Liénard or Leonard delivering the prisoners. *Collection van Ertborn.*

- 128.** *On reverse.* St. George.

- 129.** *Front.* — Translation of the body of St. Hubert.  
*Collection van Ertborn.*

- 130.** *On reverse.* — St. Hubert.

**FLINCK** (GODFREY OR GOVAERT),  
*Dutch Sch. 1615-1660.*

- 131.** Portraits.

**FOUQUET** (JOHN),  
*Fr. Sch. 1415 ? - 1485 ?*

- 132.** The Virgin and Child. *Collection van Ertborn.*

**FRANCHOYS** (LUKE), THE ELDER,  
*Flem. Sch. 1574-1643.*

- 133.** Education of the Virgin.

- 134.** The blessed Virgin appearing to St. Simon Stock.

**FRANCKEN** (AMBROSE), THE ELDER .  
*Flem. Sch. 1545 ?-1618*

- 135.** The miracle of the loaves and fishes.

- 136.** *Triptych. In the centre.* The Last Supper.

- 137.** *Left wing.* The Disciples at Emmaus.

- 138.** *Reverse of Left wing.* Melchisedec , King of Salem and priest of the Most High (grisaille).

- 139.** *Right wing.* St. Paul and St Barnabas , called to the apostleship by the Holy Ghost.
- 140.** *Reverse of right wing.* The Angel of the Lord appearing to the prophet Elijah fleeing from the anger of Jezebel.
- 141.** *Wing.* Martyrdom of St. George.
- 142.** *On reverse.* St. George (grisaille).
- 143.** *Wing.* Beheading of St. George.
- 144.** *On reverse.* St. Margaret (grisaille).
- 145.** Martyrdom of St. Crispin and St. Crispinian.
- 146.** *Wing.* Charity of St. Cosmas and of St. Damian.
- 147.** *On reverse.* St. Cosmas (grisaille).
- 148.** *Wing.* Martyrdom of St. Cosmas and of St. Damian.
- 149.** *On reverse.* St. Damian (grisaille).
- 150.** Martyrdom of St. Catherine of Alexandria.
- 151.** *Left wing of N°371.* St. Sebastian exhorting the holy brothers Mark and Marcellin, Roman noblemen , to suffer martyrdom , whilst their kinsmen strive to induce them to sacrifice to idols , in order to save their lives.
- 152.** *On reverse.* The emperor Diocletian condemning St. Sebastian to suffer martyrdom.
- 153.** *Right wing of N°137.* St. Sebastian miraculously healing Zoe , the wife of Nicostrates who had been dumb for six years.

- 154.** *On reverse.* St. Sebastian suffering martyrdom by being beaten to death.

**FRANCKEN** (FRANCIS), THE ELDER,  
*Flem. Sch. 1544?-1616?*

- 155.** Eteocles and Polynices (grisaille).

**FRANCKEN** (FRANCIS), THE YOUNGER,  
*Flem. Sch. 1581-1642.*

- 156.** Miracles at the tomb of St. Bruno.
- 157.** Works of mercy.
- 158.** *Triptych.* In the centre. Four Saints condemned to martyrdom.
- 159.** *Right wing.* Scourging the four Saints.
- 160.** *Reverse of right wing.* The four Saints summoned before Diocletian (grisaille).
- 161.** *Left wing.* The four Saints stoned to death.
- 162.** *Reverse of left wing.* The four Saints at work (grisaille).

**FRANCKEN** (JEROME), THE YOUNGER,  
*Flem. Sch. 1578-1623.*

- 163.** Horatius Cocles defending the Sublician bridge.

**FRANCKEN** (P.-H.),  
*Flem. Sch. 16?....16?*

- 164.** St. Francis of Assisi.
- 165.** The poisoned cup.

**166.** St. Louis the crusader.

**167.** St. Anthony of Padua.

**FYOL (CONRAD.)**

*Germ. Sch. flourished 1464-1476.*

**168.** *Triptych.* — *In the centre.* — Adoration of the Magi.

**169.** *Right wing.* — The Nativity.

**170.** *Left wing.* — The Circumcision. *Collection van Ertborn.*

**FYT (JOHN),**

*Flem. Sch. 1609-1661.*

**171.** Eagles feeding. *Gift of the late M. Charles-John Stier d'Aertselaer 1845.*

**172.** Two greyhounds.

**GARIBALDO (MARC-ANTONY).**

*Flem. Sch. 1620...-16...?*

**173.** Tho Flight into Egypt.

**GEERAERTS (MARTIN-JOSEPH),**

*Flem. Sch. 1707-1791.*

**174.** The Fine Arts (bas-relief, grisaille.)

**GENOELS (ABRAHAM), THE YOUNGER,**

*Flem. Sch. 1640-1723.*

**175.** Minerva and the Muses.

**GIOTTO OF BONDONE,**

*Flor. Sch. 1276-1336.*

**176.** St. Paul. *Collection van Ertborn.*

**177.** St. Nicholas, bishop of Myra, in Lycia.

*Collection van Ertborn.*

**GOOVAERTS (HENRY),***Flem. Sch. 1669-1720.*

- 178.** The junior Guild of the Crossbow inaugurating the portrait of John-Charles de Cordes, Master of the Guild.

**GOSSAERT (JOHN) called****JOHN OF MAUBEUGE,***Flem. Sch. 1470?-1532.*

- 179.** The four Maries returning from the tomb of Christ.  
*Collection van Ertborn.*
- 180.** The Just Judges (*justi judices*). *Collection van Ertborn.*
- 181.** Ecce Homo. *Collection van Ertborn.*
- 182.** Portrait of a Woman (bust) *Collection van Ertborn.*
- 183.** The Virgin and Child.
- 184.** Portrait of Margaret of Austria, Regent of the Netherlands under Charles the Fifth. *Collection van Ertborn.*

**GOUBAU (ANTHONY),***Flem. Sch. 1616-1698.*

- 185.** The Study of the Arts, at Rome.
- 186.** Place Navona, at Rome.

**GOUBAU (FRANCIS),***Flem. Sch. 1622-1678-79.*

- 187.** Adoration of the Holy Sacrament.

**HALS (FRANCIS), THE ELDER,***Flem. Sch. 1584-1666.*

- 188.** A young Fisher Boy of the environs of Haarlem.

**HALS** (FRANCIS), THE ELDER, (*attributed to*)  
*Flem. Sch. 1584-1666.*

- 189.** Portrait of a gentleman. *Collection van den Hecke-Baut de Rasmon.*

**HERREYNS** (JAMES), THE ELDER,  
*Flem. Sch. 1643-1732.*

- 190.** God the Father.

**HOECGEEST** (CORNELIUS ?),  
*Dutch Sch. (XVII century).*

- 196.** View of the interior of New Church at Delft. *Collection van den Hecke-Baut de Rasmon.*

- 197.** Interior of a Dutch protestant church. *Collection van den Hecke-Baut de Rasmon.*

**HOLBEIN** (HANS), THE YOUNGER,  
*Germ. Sch. 1498-1543.*

- 198.** Portrait of Desiderius Erasmus. *Collection van Ertborn.*

- 199.** Portrait of a gentleman. *Collection van Ertborn.*

**HOREMANS** (JOHN-JOSEPH), THE ELDER.  
*Flem. Sch. 1682-1759.*

- 200.** Reception of the abbot of St. Michael , patron of the Guild of Fencing , by John-Baptist Cornelissen , Master of the Guild.

**HUYSMANS** (CORNELIUS),  
*Flem. Sch. 1648-1727 and*  
**MICHAUD** (THEOBALD),  
*Flem. Sch. 1765 ?-1675.*

- 201.** Landscape with figures. *Presented by the Society Artibus Patriæ.*

**JACOBZ (LUKE) called  
LUKE OF LEYDEN,**  
*Dutch. Sch. 1494-1538.*

- 202.** The Ring. *Collection van Ertborn.*
- 203.** David and Saul. *Collection van Ertborn.*
- 204.** St. Luke. *Collection van Ertborn.*
- 205.** St. Mark *Collection van Ertborn.*
- 206.** St. Matthew. *Collection van Ertborn.*
- 207.** Adoration of the Magi. *Collection van Ertborn.*
- 208.** *Triptych. — In the centre.* Adoration of the Magi.
- 209.** Right wing. — St. George.
- 210.** Left wing. — The Donor. — *Collection van Ertborn.*

**JANSSENS. (ABRAHAM), THE ELDER.**  
*Flem. Sch. 1567-1631-32.*

- 211.** The Blessed Virgin.
- 212.** Scaldis (the God of the Scheldt).
- 213.** Adoration of the Magi.

**JORDAENS (JOHN), THE SECOND,**  
*Flem. Sch. 1581-1642-43 ?*

- 214.** Death of Pharaoh.

**JORDAENS (JAMES), THE ELDER,**  
*Flem. Sch. 1593-1678.*

- 215.** The Lord's Supper.
- 216.** The Sisters of Charity.
- 217.** The Entombment.
- 218.** Pegasus.
- 219.** Commerce and Industry protecting the Fine Arts.

- 220.** Human law based on divine law.  
**221.** Adoration of the Shepherds.  
**222.** Portrait of a lady. *Collection van den Hecke-Baut de Rasmon.*

**JUST OF GAND OR  
JUSTUS OF GHENT ,**  
*Flem. Sch. 1410-14... ?*

- 223.** The Nativity. *Collection van Ertborn.*  
**224.** The Benediction. *Collection van Ertborn.*

**KERRICK (WILLIAM-IGNATIUS),**  
*Flem. Sch. 1682-1745.*

- 225.** St. Luke.  
**226.** The Passover in Egypt.  
**227.** The Lamb of God adored by the elders of the Apocalypse.

**KEY (ADRIAN, SON OF THOMAS),**  
*Flem. Sch. 1544 ?-1590 ?*

- 228.** Portraits of Giles de Smidt and of seven of his children.  
**229.** Portraits of Mary de Deckere , second wife of Giles de Smidt , senior , and of one of their daughters.  
**230 and 231.** *Reverse of nos 228 and 229.* The Lord's Supper.

**KNELLER (GODFREY),**  
*Dutch Sch. 1660 ?-1726.*

- 232.** Portrait of canon Francis de Cock , precentor of the cathedral of Antwerp.

**LE FÈVRE (ROBERT),***Fr. Sch. 1756-1831.*

- 233.** Portrait of John-Francis van Dael, a flower painter.

**MAES (GODFREY), THE YOUNGER,***Flem. Sch. 1649-1700.*

- 240.** Martyrdom of St. George.

**MASSYS (QUENTIN), THE ELDER,***Flem. Sch. 1466-1530.*

- 241.** Head of Christ. *Collection van Ertborn.*
- 242.** Head of the Virgin. *Collection van Ertborn.*
- 243.** The Magdalen. *Collection van Ertborn.*
- 244.** The Accountant. *Collection van Ertborn.*
- 245.** *Triptych.* — *In the centre.* Entombment of Christ.
- 246.** *Right wing.* — *Front.* — Beheading of St. John the Baptist.
- 247.** *Right wing.* — *Reverse.* — St. John the Baptist (grisaille).
- 248.** *Left wing.* — *Front.* — St. John the Evangelist in the cauldron of boiling oil.
- 249.** *Left wing.* — *Reverse.* — St. John the Evangelist (grisaille).
- 250.** Head of Christ. *Collection van Ertborn.*

**MASSYS (JOHN),***Flem. Sch. 1500 ?-1570 ?*

- 251.** Hospitality refused to the Blessed Virgin and St. Joseph. *Collection van Ertborn.*

- 252.** The cure of Tobias. *Collection Van Ertborn.*

**MEMLING (HANS),**

*Flem. Sch. 1440 ?-1495.*

- 253.** Portrait of a Regular Canon of the order of St. Norbert. *Collection van Ertborn.*

- 254.** Portrait of a member of the family of Croy. *Collection van Ertborn.*

- 255.** *Double diptych. Right wing. — Front.* The Blessed Virgin.

- 256.** *Left wing. — Front.* Portrait of Christian de Hondt, 30<sup>th</sup> abbot of the Downs, near Furnes, elected in 1495. *Collection van Ertborn.*

**MEMMI (SIMON), OR**

**SIMON OF SIENNA.**

*Flor. Sch. 1280-1344.*

- 257.** THE ANNUNCIATION. — *1<sup>st</sup> Panel.* The angel Gabriel.

- 258.** *4<sup>th</sup> Panel.* — The Blessed Virgin praying.

- 259.** *3<sup>rd</sup> Panel.* — The Pierced side.

- 260.** *2<sup>nd</sup> Panel.* — The Descent from the Cross. *Collection van Ertborn.*

**MOSTAERT (GILES), THE ELDER,**

*Flem. Sch. 1525-1601.*

- 261.** The Crucifixion, surrounded by portraits.

**MOSTAERT (JOHN),**

*Dutch Sch. 1474-1555-56.*

- 262.** Deipara Virgo. *Collection van Ertborn.*

- 263.** Portrait of a man. *Collection van Ertborn.*  
**264.** Portrait of a woman. *Collection van Ertborn.*

**MURILLO** (BARTHOLEMEW-ESTEBAN),  
*Sp. Sch. 1618-1682.*

- 265.** St. Francjs of Assisi.

**MYTENS** (JOHN),  
*Dutch Sch. 1612-1671-72?*

- 266.** Portrait of a lady.

**PEETERS** (BONADVENTURE),  
*Flem. Sch. 1614-1652.*

- 270.** View of the town of Middelburg. (a sea piece).  
*Presented by the Society Artibus Patriæ.*

**PEETERS** (JOHN),  
*Flem. Sch. 1624-1677.*

- 271.** The Scheldt frozen over, in front of Antwerp.

**PENNEMAEKERS**,  
*Flem. Sch. 1600-16..?*

- 272.** The Ascension.

**PEPYN** (MARTIN),  
*Flem. Sch. 1575-1642-43.*

- 273.** Passage through the Red Sea.  
**274.** Wing. — Preaching of St. Luke.  
**275.** Reverse of preceding wing. — St. John and St. Matthew, with their symbols (grisaille).  
**276.** Reverse of wing 484. — St. Mark and St. Luke (grisaille.)

**PERIL (ROBERT),***Flem. Sch. 1480-1485 ?-15.. ?*

- 277.** Charles the Fifth and pope Clement VII entering Bologna . February 22<sup>nd</sup> 1530. (*Engraving on parchment coloured*).

**QUELLIN (ERASMUS), THE YOUNGER ,***Flem. Sch. 1607-1678.*

- 278.** Miracle of St. Hugh of Lincoln.
- 279.** Gratian (Duncardus) Molenaar , (principal founder of the Carthusian nunnery of St. Catherine , in the suburb of Kiel , near Antwerp ,) miraculously saved by St. Catherine.
- 280.** A bishop.
- 281.** Portrait of Gaspard Nemius (Bosch) , sixth bishop of Antwerp.

**QUELLIN (JOHN-ERASMUS) ,***Flem. Sch. 1634-1... ?*

- 282.** The Pool of Bethsaida.
- 283.** Upper part of preceding N°.
- 284.** The Martyrs of Gorcum.
- 285.** Same subject.
- 286.** Same subject.
- 287.** Portrait of Aubert van den Eede , eighth bishop of Antwerp.
- 288.** St. Bernard taking the cloth of his order.
- 289.** Christ at the house of Simon the Pharisee.
- 290.** Martyrdom of St. Agatha.

- 291.** The Nativity.  
**292.** Miracle of St. Hugh , bishop of Lincoln.

**REMBRANDT VAN RYN ,***Dutch Sch. 1608-1669.*

- 293.** Portrait of a lady.  
**294.** The young Fisherman. *Collection van den Hecke-Baut de Rasmon.*  
**295.** Portrait of an old Jew. *Collection van den Hecke-Baut de Rasmon.*

**ROMBOUTS (THEODORE) ,***Flem. Sch. 1597-1637.*

- 296.** Christ appearing to St. Augustin under the form of a pilgrim.

**RUBENS (PETER-PAUL) ,***Flem. Sch. 1577-1640.*

- 297.** Christ between the two thieves.  
**298.** Adoration of the Magi.  
**299.** St. Theresa delivering by her prayers , from the flames of purgatory, the soul of Bernardin of Mendoza , founder of a Carmelite convent, at Valladolid.  
**300.** *Triptych. — In the centre. — The dead Christ.*  
**301.** *Right wing. — The Virgin.*  
**302.** *Reverse of right wing. — The Saviour (grisaille.)*  
**303.** *Left wing. — St. John the Evangelist.*  
**304.** *Reverse of left wing. — The blessed Virgin (grisaille).*  
**305.** Last communion of St. Francis of Assisi.

- 306.** Education of the Virgin.
- 307.** *Triptych.* — *In the centre.* The Incredulity of St. Thomas.
- 308.** *Right wing.* — Portrait of Chevalier Nicholas Rockox, Burgomaster of Antwerp.
- 309.** *Reverse of right wing.* — Armorial bearings of Nicholas Rockox.
- 310.** *Left wing.* — Portrait of Adriana Perez, wife of Nicholas Rockox.
- 311.** *Reverse of left wing.* Armorial bearings of Rockox-Perez.
- 312.** The Virgin with the parrot.
- 313.** The Crucifixion.
- 314.** The Trinity.
- 315.** The Descent from the Cross.
- 316.** A triumphal arch, called after the square of the Mint.  
— Front view.
- 317.** A triumphal arch, called after the square of the Mint.  
— Back view.
- 318.** A triumphal car.

**RUBENS** (PETER-PAUL),  
*Flem. Sch. 1575-1640.* AND

**BRUEGHEL** (JOHN), OF VELOURS,  
*Flem. Sch. 1568-1625.*

- 319.** The dead Saviour, with the holy women and St. John standing near, weeping. *Collection van den Hecke-Baut de Rasmon.*

**RUISDAEL OR RUYSDAEL** (JAMES),  
*Dutch Sch.* 1625 ?-1681.

- 320.** A Landscape. *Collection van den Hecke-Baut de Rasmon.*

**RUISDAEL OR RUYSDAEL** (SOLomon),  
*Dutch Sch.* 1605 ?-1670.

- 321.** Calm water. *Collection van den Hecke-Baut de Rasmon.*

**RYCKAERT** (DAVID), THE THIRD,  
*Flem. Sch.* 1612-1661-62.

- 322.** The Village Feast.

**RYSBRACK** (PETER),  
*Flem. Sch.* 1655-1729?

- 323.** A Landscape.

**SCHALKEN** (GODFREY),  
*Dutch Sch.* 1643-1706.

- 324.** The Two Ages. *Collection van den Hecke-Baut de Rasmon*

**SCHOORL** (JOHN),  
*Dutch Sch.* 1495-1562.

- 325.** The Crucifixion. *Collection van Ertborn.*

**SCHUT** (CORNELIUS).  
*Flem. Sch.* 1597-1655.

- 326.** Porzioncula.

- 327.** Beheading of St. George.

- 328.** Purification of the Blessed Virgin.

**SEGHERS** (DANIEL),  
*Flem. Sch.* 1590-1661.

- 329.** A garland of flowers round a bust of St. Ignatius.

- 330.** A garland of flowers round a bust of the Blessed Virgin.

- 331.** A garland of flowers round a bust of St. Theresa.

**SIBRECHTS** (JOHN), THE YOUNGER,  
*Flem. Sch. 1627-1703.*

- 332.** Miracle of St. Francis of Assisi.

**SNELLINCK** (JOHN), THE ELDER,  
*Flem. Sch. 1544-1638.*

- 334.** Christ between the two thieves. *Gift of the late M. Peter-Theodore Moons-Van der Straelen 1860.*

**SNYDERS** (FRANCIS),  
*Flem. Sch. 1579-1657.*

- 335.** Swans and Dogs. *Gift of the late Baron Ph. Ant. Joseph de Pret de Terveken 1819.*

- 336.** Dead Nature. *Gift of the late Baron Ph. Ant. Joseph de Pret de Terveken 1819.*

**SNEYERS** (PETER),  
*Flem. Sch. 1681-1752.*

- 337.** A mountain Landscape.

**STEEN** (JOHN),  
*Dutch. Sch. 1626-1679.*

- 338.** Samson insulted by the Philistines. *Collection van den Hecke-Baut de Rasmon.*

- 339.** The Village Wedding.

**STRAMOT** (NICHOLAS),  
*Flem. Sch, flourished in 1692-1694.*

- 340.** Portrait of Francis van Sterbeeck, a learned botanist and architect of Antwerp.

**SUSTERMAN (LAMBERT)**, called  
**LAMBERT LOMBARD**,  
*Flem. Sch. 1506-1560.*

- 341.** Portrait of a man. *Collection van Ertborn.*

**TASSAERT (JOHN-PETER)**,  
*Flem. Sch. 1651-1725.*

- 342.** Philosophers.

**TENGY (JOHN-BAPTIST J.)**,  
*Flem. Sch. lived in 1788-1793.*

- 343.** A Tempest. *Collection van den Hecke-Baut de Rasmom.*

**TENIERS (DAVID), THE YOUNGER**,  
*Flem. Sch. 1610-1690.*

- 344.** Panorama of Valenciennes. *Gift of H. M. William I, King of the Netherlands 1823.*

- 345.** Flemings carousing.

- 346.** Morning.

- 347.** Afternoon.

- 348.** An old woman.

**TERBURG (GERARD)**,  
*Dutch Sch. 1608-1681.*

- 349.** The Mandolin-player.

**THYS (PETER), THE ELDER**,  
*Flem. Sch. 1616-1677-79 ?*

- 350.** Portrait of Henry van Halmale.

- 351.** Portrait of Maximian Girardi.

- 352.** St. Francis receiving the Indulgence of Porzioncula.

- 353.** Icarus and Dædalus.

**354.** The Blessed Virgin.

**355.** Christ appearing to St. John of the Cross.

**THYS** (THE DOMINICAN MONK),  
*Flem. Sch*

**356.** The Descent from the Cross.

**TITIANO VECELLIO**,  
*Ven. Sch. 1477-1575.*

**357.** Pope Alexander VI presenting John of Sforza, a bishop of Paphos, to St. Peter. *Gift of H. M. William I, King of the Netherlands 1823.*

**VALENTIN**,  
*French Sch. 1600-1634.*

**358.** Card Players. *Legacy of M. Van den Bosch-Van Cam 1847.*

**VAN ANTONISSEN** (HENRY).  
*Flem. Sch. (born about the first half of the XVII century).*

**359.** A Roadstead.

**VAN BAELEN** (HENRY), THE ELDER,  
*Flem. Sch. 1560-1632.*

**361.** Wing. — Concert of Angels.

**362.** Reverse of preceding wing. — St. Philip, the Apostle (grisaille).

**363.** Wing. — Concert of Angels.

**364.** Reverse of preceding wing. — St. Anna, the mother of the Blessed Virgin (grisaille).

## 365. Preaching of St. John the Baptist.

**VAN BAELEN** (HENRY), THE ELDER,  
*Flem. Sch.* 1560-1632.

**BRUEGHEL** (JOHN) OF VELOURS,  
*Flem. Sch.* 1568-1625.

**VRANCX** (SEBASTIAN), AND  
*Flem. Sch.* 1573-1647.

**FRANCKEN** (FRANCIS), THE YOUNGER,  
*Flem. Sch.* 1581-1642.

366. Blazon of the Chamber of rhetoric the Violet (*de Violiere*).

**VAN BERGEN** (THIERRY-DIRK),  
*Dutch. Sch.* 1645-1689 ?

367. The young Herdsman. *Collection van den Hecke-Baut de Rasmon.*

**VAN CORTBEMDE** (BALTHAZAR),  
*Flem. Sch.* 1612-1670 ?

## 370. The good Samaritan.

**VAN COXCYEN** (MICHAEL), THE YOUNGER,  
*Flem. Sch.* 1499-1592.

## 371. Martyrdom of St. Sebastian.

## 372. Scene from the Martyrdom of St. George.

373. St. George. *Reverse of preceding one.*

## 374. Scene from the martyrdom of St. George.

375. St. Margaret. *Reverse of preceding one.*

## 376. The Triumph of Christ.

**VAN CRAESBEECK** (Joos),  
*Flem. Sch.* 1609 ?-ABOUT 1662 ?

377. An Interior. *Presented by the society Artibus patriæ.*

**VAN DELEN (THIERRY),**  
*Flem. Sch. 1635 ?-16.. ?*

- 378.** Allegorical picture.

**VAN DEN BOSSCHE (BALTHAZAR),**  
*Flem. Sch. 1681-1715.*

- 379.** Reception of the Master of the Junior Archers' Guild, John-Baptist del Campo, first burgomaster of Antwerp, from 1707 to 1710, at the hall of the Guild.

**VAN DEN BROECK (CRISPIN),**  
*Flem. Sch. 1530 ?-1601 ?*

- 380.** The Last Judgement. *Collection van Ertborn.*

**VAN DEN HOECKE (JOHN) called  
 VAN HOECK,**  
*Flem. Sch. 1598-1651.*

- 381.** St. Francis of Assisi adoring the Child Jesus who is presented to him by the Virgin.

- 382.** Portrait of a young girl. *Collection van den Hecke-Baut de Rasmon.*

**VAN DER MEIRE (GERARD),**  
*Flem. Sch. 1427 ?-14.. ?*

- 383.** *Tryptych. — In the centre. — Bearing the Cross.*

- 384.** *Left wing. — The Presentation.*

- 385.** *Right wing. — Jesus in the midst of the Doctors.*  
*Collection van Ertborn.*

- 386.** *The Crucifixion. Collection van Ertborn.*

- 387.** *The Entombment. Collection van Ertborn.*

- 388.** *Diptych. — 1<sup>st</sup> Panel. — Mater Dolorosa.*

- 389.** *2<sup>nd</sup> Panel. — The Lady donor. Collection van Ertborn.*

**VAN DER NEER** (ARTUS-AERT),  
*Dutch. Sch. 1619 ?-1683 ?*

- 390.** Moonlight : inland waters of Holland.

**VAN DER VOORT** (MICHAEL-FRANCIS),  
*Flem. Sch. 1714-1777.*

- 391.** Allegory (bas-relief, grisaille).

- 392.** Allegory (bas-relief, grisaille).

**VAN DER WEYDEN** (ROGER), THE ELDER,  
*Flem. Sch. 1390 TO 1400 ?-1474.*

- 393.** *Triptych.* — The Seven Sacraments.

*Central picture.* — The Eucharist.

- 394.** *Right wing.*

*1<sup>st</sup> Group.* — Baptism.

*2<sup>nd</sup> Group.* — Confirmation.

*3<sup>rd</sup> Group.* — Confession.

- 395.** *Left wing.*

*1<sup>st</sup> Group.* — Ordination.

*2<sup>nd</sup> Group.* — Marriage.

*3<sup>rd</sup> Group.* — Extreme Unction. *Collection van Ertborn.*

- 396.** The Annunciation. *Collection van Ertborn.*

- 397.** Portrait of Philip the Good, duke of Burgundy.  
*Collection van Ertborn.*

**VAN DE VELDE** (ADRIAN),  
*Dutch. Sch. 1639-1672.*

- 398.** A Landscape. *Collection van den Hecke-Baut de Rasmon.*

**VAN DE VELDE** (WILLIAM), THE YOUNGER.  
*Dutch Sch. 1633-1707.*

- 399.** A Sea Piece : calm weather.

**VAN DIEPENBEECK (ABRAHAM),**  
*Flem. Sch. 1607-1675.*

- 400.** Ecstasy of St. Bonadventure.

**VAN DYCK (ANTHONY),**  
*Flem. Sch. 1599-1641.*

- 401.** The Crucifixion.  
**402.** Portrait of John Malderus, fifth bishop of Antwerp.  
**403.** Christ taken down from the Cross.  
**404.** The Entombment.  
**405.** Portrait of Cæsar-Alexander Scaglia.  
**406.** The Crucifixion.

**VAN DYCK (ANTHONY),**  
*Flem. Sch. 1599-1641 and*

**FYT (JOHN),**  
*Flem. Sch. 1609-1661*

- 407.** Portrait of a young girl. *Collection van den Hecke-Bauw de Rasmon.*

**VAN EHRENBURG (WILLIAM),**  
*Flem. Sch. 1630-1675-77.*

- 408.** Caricina before the king of Ethiopia.

**VAN ES OR VAN ESSEN (JAMES),**  
*Flem. Sch. 1606-1665-66.*

- 409.** Table with fruit etc.

**VAN EYCK (JOHN),**  
*Flem. Sch. 1390-1440.*

- 410.** St. Barbara. *Collection van Ertborn.*  
**411.** The Blessed Virgin. *Collection van Ertborn.*  
**412.** The Blessed Virgin, St. George and St. Donatus  
*Collection van Ertborn.*

**ADORATION OF THE MYSTIC LAMB.**

*Altar screen composed of 12 Pictures : Nos 413 to 424 consecutively. — Ancient copy after the brothers Van Eyck.*

**A. LOWER ROW.**

- 413.** *Centre.* — Adoration of the Mystic Lamb.
- 414.** *Right wing.* — Group of hermits coming to adore the Lamb.
- 415.** *Right wing.* — Group of pilgrims coming to adore the Lamb.
- 416.** *Left wing.* — Christians coming to adore the Lamb.
- 417.** *Left wing.* — The good judges coming to adore the Lamb.

**B. UPPER ROW.**

- 418.** *Centre.* — God the Father.
- 419.** *Centre.* — *On the right.* — St. John the Baptist.
- 420.** *Centre.* — *On the left.* — The Blessed Virgin.
- 421.** *Left wing.* — Choir of angels playing upon instruments to the glory of the Eternal.
- 422.** *Right wing.* — Adam (the Fall of man).
- 423.** *Left wing.* — Choir of angels singing the praises of the Eternal.
- 424.** *Left wing.* — Eve (the Fall of man).

**VAN HEMESSEN OR HEMISSEN. (JOHN),**  
**REAL NAME. (SANDERS) (JOHN),**  
**Flem. Sch. 14... ?-156. ?**

- 425.** Conversion of St Matthew. *Collection van Eriborn.*

**VAN HUYSUM** (JUSTUS),

*Dutch Sch.* 1659-1716.

- 427.** Bouquet of flowers.

**VAN KESSEL** (JOHN), OF ANTWERP,

*Flem. Sch.* 1626-1678-79.

- 428.** Concert of birds.

**VAN KESSEL** (JOHN) THE DUTCHMAN,

*Dutch Sch.* 1648-1698.

- 429.** A Landscape. *Collection van den Hecke-Baut de Rasmon.*

**VAN LINT** (PETER) THE ELDER,

*Flem. Sch.* 1609-1690.

- 430.** St. Catharine.

- 431.** Portrait of cardinal-dean Ginnasio. *Gift of the late colonel Bernard Rottiers.*

- 432.** The Ford.

- 433.** St. Christopher.

- 434.** Miracle of St. John of Capistran.

- 435.** A Saint of the order of St. Francis.

**VAN LOON** (THEODORE),

*Flem. Sch.* 1595 ?-1678 ?

- 436.** Assumption of the Blessed Virgin. *Presented by the society Artibus Patriæ.*

**VAN MIERIS** (WILLIAM),

*Dutch Sch.* 1662-1747.

- 437.** The Fishmonger. *Collection van den Hecke-Baut de Rasmon.*

**VAN MINDERHOUT** (HENRY),

*Dutsch Sch.* 1632-1696.

- 438.** A sea-port in the Levant.

**VAN MOL (PETER),**  
*Flem. Sch. 1599-1650.*

- 439.** Adoration of the Magi.

**VAN NIEULANT (WILLIAM),**  
*Flem. Sch. 1584-1635.*

- 440.** A View of Rome.

**VAN NOORT. (LAMBERT),**  
*Flem. Sch. 1520?-1571.*

- 441.** The Sibyl of the church of Christ.  
**442.** The Agrippina Sibyl.  
**443.** The Sibyl of the Hellespont.  
**444.** The Sibyl of the Delphi.  
**445.** Sibyl holding the lance and sponge.  
**446.** Sibyl bearing the column.  
**447.** Sibyl holding the cup.  
**448.** The Nativity.  
**449.** Christ washing his disciples' feet.  
**450.** The Last Supper.  
**451.** The Agony in the garden.  
**452.** The Crowning with thorns.  
**453.** Bearing the Cross.  
**454.** Calvary.  
**455.** The Entombment.  
**456.** The Resurrection

**VAN OPSTAL (JASPER-JAMES) THE YOUNGER.**  
*Flem. Sch. 1654-1717.*

- 457.** Portrait of Andrew-Eugene van Valckenisse, Secretary of the city of Antwerp.

- 458.** Portrait of John-Charles-Nicholas van Hove , master of the corporation of St. Luke and of the chamber of rhetoric the Olive Branch (*Olijftak*).

**VAN ORLEY** (BERNARD),  
*Flem. Sch. 1488-90-1542.*

- 459.** The Child Jesus. *Collection van Ertborn.*
- 460.** Portrait of a man. *Collection van Ertborn.*
- 461.** *Right panel.*—Portrait of a man. *Collection van Ertborn.*
- 463.** *Left panel.* —Portrait of a woman. *Collection van Ertborn.*

**VAN ORLEY** (BERNARD),  
*Flem. Sch. 1488-1490-1542 AND*  
**DE PATINIR** (JOACHIM),  
*Flem. Sch. 1490-1524.*

- 463.** The Madona. *Collection van Ertborn.*
- 464.** Adoration of the Magi.

**VAN ORLEY** (RICHARD),  
*Flem. Sch. 1652 ?-1732 ?*

- 465.** Pope Innocent II returning to Rome.

**VAN OSTADE** (ADRIAN),  
*Dutch. Sch. 1610-1685.*

- 466.** The Smoker. *Collection van den Hecke-Baut de Rasmon*

**VAN OSTADE** (ISAAC),  
*Dutch Sch. 1617-1651 ?*

- 467.** Winter ; landscape and figures.

**VAN PENNE** (JOHN) ,  
*Dutch Sch. 1652 ?-17..?*

- 468.** The Crumpet maker.

**VAN STALBEMT (ADRIAN),***Flem. Sch. 1580-1662.*

- 469.** Landscape and figures. *Presented by the Society Artibus patriæ.*

**VAN THIELEN (JOHN-PHILIP),***Flem. Sch. 1618-1667.*

- 470.** A Garland of flowers.

- 471.** A Garland of flowers.

**VAN TULDEN (THEODORE),***Flem. Sch. 1607 ?-1676 ?*

- 472.** Triumphal arch, called after Philip I. — *Front view.*

- 473.** Triumphal arch, called after Philip I. — *Back view.*

- 474.** Portrait of Benedict Van Tulden.

**VAN UDEN (LUKE), THE YOUNGER,***Flem. Sch. 1595-1672-73.*

- 475.** View of the Abbey of St. Bernard, on the Scheldt,  
near Antwerp.

- 476.** The Watermill : landscape.

**VAN UDEN (LUKE), THE YOUNGER,***Flem. Sch. 1595-1672-73 AND***VAN REGEMORTER (PETER-JOHN),***Flem. Sch. 1755-1830.*

- 477.** Landscape. *Collection van den Hecke-Baut de Rasmon.*

**VAN UTRECHT (ADRIAN),***Flem. Sch. 1599-1652-53.*

- 478.** Dead nature.

**VAN VEEN (OTHO),***Flem. Sch. 1558-1629.*

- 479.** Zacchæus in the fig-tree.  
**480.** Calling of St. Matthew.  
**481.** Act of charity of St. Nicholas.  
**482.** St. Nicholas saving his flock from the famine.  
**483.** Portrait of John Miræus, fourth bishop of Antwerp (bust).  
**484.** St. Paul before Felix, at Cæsarea.

**VAN VERENDAEL (NICHOLAS),***Flem. Sch. 1640-1691.*

- 485.** The Eucharist.

**VERBEECK (FRANCIS-XAVIER-HENRY),***Flem. Sch. 1686-1755.*

- 487.** Visit paid to the Fencers' Guild, by its Master, and J. B. Vermoelen, abbot of St. Michael, its patron.

**VERBRUGGEN (JASPAR-PETER), THE YOUNGER.***Flem. Sch. 1664-1730.*

- 490.** Flowers.

**VERHAEGHEN (PETER-JOSEPH),***Flem. Sch. 1720-1811.*

- 491.** Hagar and Ishmael, sent away by Abraham.

**VICTOORS (JOHN),***Dutch Sch. 1600 ?-1670.*

- 494.** A Village Wedding. *Collection van den Hecke-Baut de Rasmon.*

**VINCKEBOONS** (DAVID),  
*Flem. Sch. 1578-1629.*

- 495.** Flemish Kermesse, or Feast.

**WANS** (JOHN-BAPTIST-MARTIN),  
*Flem. Sch. 1628-16..?*

- 496.** A Landscape.

**WEENIX** (JOHN-BAPTIST),  
*Dutch. Sch. 1621-1660.*

- 497.** View of a sea-port in Italy. *Collection van den Hecke-Baut de Rasmon.*

**WILDENS** (JOHN),  
*Flem. Sch. 1584-1653.*

- 498.** Holy Family, by Theodore Rombauts, Landscape by John Wildens.

**WILLAERTS** (ADAM),  
*Flem. Sch. 1577-1640.*

- 499.** Festival given at Tervueren, by the arch-duke Albert and the arch-duchess Isabella.

**WOUWERMAN** (PHILIP),  
*Dutch Sch. 1620-1668.*

- 500.** Horsemen halting.

- 501.** Horsemen halting. *Collection van den Hecke-Baut de Rasmon.*

**WYNANTS** (JOHN),  
*Dutch. Sch. (Lived in the middle of the 17<sup>th</sup> century) and*  
**VAN DE VELDE** (ADRIAN),  
*Dutch Sch. 1639-1672.*

- 502.** Landscape and figures. *Collection van den Hecke-Baut de Rasmon.*

**503.** Landscape and cattle.

**YKENS (PETER),**  
*Flem. Sch. 1648-1695-96.*

- 504.** Portrait of John-Baptist Greyns, Master of the corporation of St. Luke and of the Chamber of rhetoric the Olive Branch (*Olijftak*).  
**505.** St. Catharine contending with the philosophers.

**YKENS (PETER),**  
*Flem. Sch. 1648-1695-96.*

- 506.** Portrait of Stephen-Cornelius Janssens de Hujoel, Master of the Corporation of St. Luke and of the Chamber of rhetoric the Olive Branch (*Olijftak*).  
Frame carved by DE WREE, (John-Baptist), the elder. *Flem. Sch. 1635 ?-17..?*

**ZEGERS (GERARD),**  
*Flem. Sch. 1591-1661.*

- 507.** St. Louis of Gonzaga.  
**508.** Marriage of the Blessed Virgin.  
**509.** Ecstasy of St. Theresa.  
**510.** Christ returning from Hades.  
**511.** St. Clara adoring the Infant Jesus.  
**512.** The Blessed Virgin giving the scapulary of Mount Carmel to St. Simon Stock.  
**513.** St. Norbert assuming the habit of his order.

**ZIESEL (GEORGE-FREDERICK),**  
*Flem. Sch. 1756-1809.*

- 514.** Bouquet of flowers. *Collection van den Hecke-Baut de Rasmom.*

**PICTURES.**

BY UNKNOWN MASTERS OF XIV CENTURY.

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SCHOOL OF COLOGNE.

- 515.** St. Lienard or St. Leonard. *Collection van Ertborn.*

## FLEMISH SCHOOL.

- 516.** The Crowning of the Virgin. *Collection van Ertborn.*

- 517.** The Virgin and Child. *Collection van Ertborn.*

- 518.** The Donors. *Collection van Ertborn.*

## DUTCH SCHOOL.

- 519.** Calvary. *Collection van Ertborn.*

## ITALIAN SCHOOL.

- 520.** Madonna. *Collection van Ertborn.*
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**PICTURES**BY UNKNOWN MASTERS OF XV AND OF THE BEGINNING  
OF XVI CENTURY.

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SCHOOL OF ALBERT DÜRER.

- 521.** "Mater dolorosa." *Collection van Ertborn.*

## GERMAN SCHOOL.

522. Portrait of a gentleman (bust). *Collection van Ertborn.*  
523. *Triptych.* — Central panel. — The Blessed Virgin.  
524. Right wing. — The Donor.  
525. Left wing. — The lady-Donor. *Collection van Ertborn.*

## SCHOOL OF THE LOWER RHINE.

526. Portrait of a gentleman (bust). *Collection van Ertborn.*  
527. The Resurrection. *Collection van Ertborn.*

## FLEMISH SCHOOL.

528. " *Ecce Homo.* " *Collection van Ertborn.*  
529. Archer's meeting and festival in the XV century.  
530. *Double diptych.* Right wing. Reverse of n° 255.  
— " *Salvator mundi* ".  
531. *Left wing.* — Reverse of n° 256. — Portrait of a  
Cistercian Abbot. *Collection van Ertborn.*  
532. Preparing for the Crucifixion. *Collection van Ertborn.*  
533. The Prayer.  
534. The Assumption. Reverse of the preceding. *Collection  
van Ertborn.*  
535. The Blessed Virgin. *Collection van Ertborn.*  
536. Baptism of Christ. *Collection van Ertborn.*  
537. Portrait of a gentleman (bust). *Collection van Ertborn.*  
538. Portrait of Philip the Good (bust). *Collection van Ertborn.*  
539. Portrait of a gentleman (bust). *Collection van Ertborn.*  
540. Portrait of John the Fearless, duke of Burgundy  
(half length). *Collection van Ertborn.*

- 541.** Portrait of a Canon. *Collection van Ertborn.*
- 542.** A man praying. *Collection van Ertborn.*
- 543.** Portrait of a gentlemen. *Collection van Ertborn.* (Probably portrait of the Duke of Anjou by CLOUET FRANCIS called JANET. French. Sch. 1510-1572 ?)
- 544.** A Saint praying. *Collection van Ertborn.*
- 545.** Portrait of Gabriel Cambry (bust). *Collection van Ertborn.*
- 546.** Portrait of a gentleman (bust). *Collection van Ertborn.*
- 547.** Portrait of Francis Sonnius. *Collection van Ertborn.*
- 548.** " Mater Dolorosa. " *Collection van Ertborn.*
- 549.** Portrait of William I, prince of Orange-Nassau. *Collection van Ertborn.*
- 550.** Blazon of the Chamber of rhetoric *den Bloeyenden Wyngaert*, of Berchem, near Antwerp.
- 551.** Blazon of the Chamber of rhetoric *het Jennetten Bloemken*, called *d'Onghelerde*, of Lierre.
- 552.** Blazon of the Chamber of rhetoric *de Lelie-bloeme*, of Diest.
- 553.** Blazon of the Chamber of rhetoric *den Groeyenden Boom*, of Lierre.



- 554.** Blazon. — Rebus.

**555.** Blazon. — The Trinity.

**556.** Holy Family. *Collection van Ertborn.*

### DUTCH SCHOOL.

**557.** The Virgin and Child Jesus appearing to the emperor Constantine the Great. *Collection van Ertborn.*

**558.** The Blessed Virgin. *Collection van Ertborn.*

**559.** Portrait of a gentleman (bust). *Collection van Ertborn.*

### DUTCH OR GERMAN SCHOOL.

**560.** Portrait of a lady. *Collection van Ertborn.*

### SCHOOL UNKNOWN.

**561.** Triptych. — In the centre. — The Blessed Virgin.

**562.** Right wing. — St. Christopher.

**563.** Left wing. — St. George. *Collection van Ertborn.*

**564.** Portrait of a gentleman (bust). *Collection van Ertborn.*

### SCHOOL OF QUENTIN MASSYS.

**565.** Christ taken down from the cross. *Collection van Ertborn.*

**566.** A girl teasing an old man (bust). *Collection van Ertborn.*

**567.** A banker (bust). *Collection van Ertborn.*

**568.** Bearing the Cross. *Collection van Ertborn.*

### SCHOOL OF JOHN OF MAUBEUGE.

**569.** Bearing the Cross. *Collection van Ertborn.*

- 570.** The Blessed Virgin praying (bust). *Collection van Ertborn.*

SCHOOL OF JOHN MOSTAERT.

- 571.** The Entombment. *Collection van Ertborn.*

WESTPHALIAN SCHOOL.

- 572.** Ecce Homo. *Collection van Ertborn.*

## PICTURES

BY UNKNOWN MASTERS OF THE END OF XVII CENTURY.

FLEMISH SCHOOL.

- 573.** The Entombment.  
**574.** Portrait of Wiliam Lucas, or Luycx, a Canon of  
the cathedral of Antwerp.  
**575.** Portrait of a gentleman (bust).

|             |                                                                                                        |      |                                 |
|-------------|--------------------------------------------------------------------------------------------------------|------|---------------------------------|
|             |                      | 586. | Portrait of a Gentleman (bust). |
|             |                                                                                                        | 587. | Portrait of a Gentleman (bust). |
|             |                                                                                                        | 588. | The Entombment.                 |
| <b>576.</b> | <i>Triptych.—Central panel.—Preaching of St. Eloy,<br/>bishop of Noyon and the apostle of Antwerp.</i> | .000 | .000                            |

- 577.** *Right wing.* — Charity of St. Eloy, towards prisoners.
- 578.** *Reverse of right wing.* — St. Eloy in his workshop (grisaille).
- 579.** *Left wing.* — Charity of St. Eloy, towards the maimed.
- 580.** *Reverse of left wing.* — St. Eloy being consecrated bishop of Noyon (grisaille).

## PICTURES

BY UNKNOWN MASTERS OF XVII CENTURY.

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### FLEMISH SCHOOL.

- 581.** Christ crucified between the two thieves. *Collection van den Hecke-Baut de Rasmon.*
- 582.** Portrait of a gentleman.
- 583** to **594.** Twelve portraits of gentlemen (busts).
- 595.** Portrait of a gentleman (bust).
- 596.** Portrait of a gentleman (bust).
- 597.** Portrait of a gentleman (bust).
- 598.** The Entombment.
- 599.** St. Agnes and St. Dorothy.
- 600.** Pastoral (busts).

- 601.** Death of Abel.  
**602.** Vanitas.  
**603 to 608.** Six figures, painted and cut out, representing : 1. Clemency, 2 Piety, 3 Force, 4. Justice, 5. Peace. 6. Temperance.  
**609.** Portrait of a chaplain of the corporation of St. Luke.  
**610.** The Amphitheatre, a lecture on anatomy.  
**611.** " Deipara Virgo. "  
**612.** The Crucifixion.

## DUTCH SCHOOL.

- 613.** Winter.

## ITALIAN SCHOOL.

- 614.** The Ascension.

## SCHOOL OF REMBRAND VAN RYN.

- 615.** Bust of an old gentleman. *Collection van den Hecke-Baut de Rasmon.*

## PICTURE

PAINTED BY AN UNKNOWN MASTER OF XVIII-CENTURY.

COLLECTED BY M. B. LAMBERT

- 646.** Portrait of Pope Pius VI. 1711-1799. 1798  
 (old name)

## PICTURES.—COPIES.

### AFTER JAMES DE WITTE.

- 617.** The young draughtsman.

### AFTER ANTHONY VAN DYCK.

- 618.** St. Peter.

- 619.** St. Paul.

- 620.** Portrait (half-length) of the Infanta Isabella-Clara-Eugenia.

**KERRICKX (WILLIAM)**

*Flem. Sch. 1652-1719.*

- 624.** Maximilian-Emmanuel of Bavaria, governor of the Spanish Netherlands. (Bust in marble).

**QUELLIN (ARTUS), THE ELDER,**

*Flem. Sch. 1600-1668.*

- 625.** Louis of Benavides, marquis of Caracena, governor-general of the catholic Netherlands. (Bust in marble).

- 626.** St. Sebastian. (Statue in wood).

**JACOB VAN BAURSCHEKT (JORDI PETER), THE ELDER,**

*Flem. Sch. 1609-1728.*

- 627.** Philip V, King of Spain and the Indies. (Bust in marble).

**WILLEMSSENS (LEWIS),**  
*Flem. Sch. 1630-1702,*

- 630.** Portrait of John-Dominic of Zuniga and Fonseca ,  
 count of Monterey and of Fuentes , gouvernor of the  
 Spanish Netherlands. (Bust in marble).

WP fit.  
 1633.

- 631.** Peter-Paul Rubens. (Ancient bust in terra cotta).  
*Legacy of the late M. J.-A. Nottebohm 1866.*

## ANCIENT MONUMENTS.

### XV CENTURY.

- 634.** St. Luke. (Statuette.)

### XVI CENTURY.

- 635.** Portrait , carved in medallion , of Abraham Ortelius  
 (Ortels) , the celebrated geographer.

## END OF XVI OR BEGINNING OF XVII CENTURY.

- 636.** A bust.
- 637.** A bust.
- 638.** The chair of Rubens.
- 639.** Table of names of masters, princes and deacons of the Corporation of St. Luke, from 1454 till 1794.

It may be remarked that this table is far from agreeing with the official registers of the Guild, preserved in the archives of the Royal Academy of Fine Arts, at Antwerp. This table comes from the old Academy.



# SUPPLEMENT.

**DE RIJNG** (PETER),  
*Flem. Sch. XVII century.*

- 641.** Fruits, etc.

**RUISDAEL or RUYSDAEL** (JAMES),  
*Dutch. Sch. 1625 ?-1681.*

- 646.** The Waterfall, a landscape in Norway.

**SNYDERS** (FRANCIS),  
*Flem. Sch. 1597-1657.*

- 647.** Display of a great variety of fishes, life size. *Legacy of the late M. Max. Van den Bergh. 1873.*

**BRAKENBURG** (RICHARD),  
*Dutch. Sch. 1650-1702.*

- 649.** Flemish Kermesse or feast; interior of an inn.

**RUBENS** (PETER-PAUL),  
*Flem. Sch. 1577-1640.*

- 650.** Portrait of Gaspard Gevertius (Gevaerts).

Left to the Museum by the late M.-P.A.-L.-J. Gillès de s' Gravenwesel, under reserve of the usufruct in favour of Lady Gillès de s' Gravenwesel, Countess of Brouck-hoven de Bergeyck, who, renouncing the usufruct, immediately presented the picture. (November 1874.)

- 651.** Portrait of a nobleman.

- 652.** Christ baptized in Jordan. *Legacy of J. De Bom 1876.*

**DECKER** (CONRAD),  
*Dutch. Sch. 16..-16..*

- 653.** Landscape. *Legacy of J. De Bom. 1876.*

**D'HONDECOETER (MELCHIOR),**  
Dutch. Sch. 1636-1695.

- 654.** Animals.

**HOBBEMA (MEINDERT),**  
Dutch. Sch. 1638-....

- 655.** The Water Mill. View taken in Gueldres.

**VAN AELST (WILLIAM),**  
Dutch. Sch. 1620-1679.

- 656.** Fruit, etc.

**VAN MUSSCHER (MICHAEL),**  
Dutch. Sch. 1645-1705.

- 657.** Luncheon in the open air, a family picture. *Legacy of M. James Bloemaert*, 1875.

**DEL CAMPIDOGLIO (MICHAEL ANGELO).**  
(attributed to).  
Rom. Sch. Lived in 1600.

- 658.** Fruit. *Gift of the Society Artibus Patriæ* 1878.

**DROOGHSLOOT (JOSEPH CORNELIUS),**  
Dutch. Sch. Lived in 1624.

- 659.** The halt and lepers at Bethsaida. *Gift of the Society Artibus Patriæ*. 1878.

**FRANCK (FRANCIS),**  
Flem. Sch. 1600-1667.

- 660.** Family portraits in a picture Gallery. *Gift of the Society Artibus Patriæ* 1878.

**GYSELS (PETER),**  
Flem. Sch. 1621-1690-91.

- 661.** Dead nature (Picture known by the name of coffin of Peter Gysels).

**MYTENS (DANIEL),**

*Dutch. Sch. 1636?-1688.*

- 662.** Portrait of a lady.

**TENIERS (DAVID), THE YOUNGER.**

*Flem. Sch. 1610-1690.*

- 663.** Landscape.

**BERCHEM (NICHOLAS),**

*Dutch. Sch. 1624-1683.*

- 664.** Landscape. Figures and animals. *Given by the heirs, and in execution of the wishes of the late chevalier Jules van Havre, a member of the Board, who died at Antwerp the 27<sup>th</sup> December 1878.*

**RUISDAEL or RUYSDAEL (SOLomon),**

*Dutch. Sch. 1615?-1670.*

- 665.** The Ferry. Landscape of the inland waters of Holland.

**BREEMBERG (BARTHOLOMEW),**

*Dutch. Sch. 1620-1660.*

- 666.** The death of Abel.

**DE HEEM (JOHN), SON OF DAVID.**

*Dutch. Sch. 1600-1683-84.*

- 667.** Dead Nature.

**TENIERS (DAVID), THE YOUNGER.**

*Flem. Sch. 1610-1690.*

- 668.** The Singer.

**DU JARDIN (CHARLES),**

*Dutch Sch. 1625?-1678.*

- 669.** Italian landscape with figures and animals.

**VAN DER NEER** (EGLON-HENRY).*Dutch. Sch. 1613-1703.*

- 670.** The visit.

**POURBUS** (FRANCIS). (*attributed to*)*Flem. Sch. 1540-1580.*

- 671.** Portrait of Prince Alexander Farnese (bust).

**BROUWER** (ADRIAN).*Flem. Sch. 1608-1640.*

- 672.** The game of cards.

**NEEFS** (PETER), THE ELDER,*Flem. Sch. 1570?-1651?*

- 673.** Interior of a Church, figures by Gonzales Coques.

*Flem. Sch. 1614-1684.***TENIERS** (DAVID), THE YOUNGER*Flem. Sch. 1610-1690.*

- 674.** The Duet.

**VAN HUGTBURG** (JOHN),*Dutch. Sch. 1646-1733.*

- 675.** The horrors of War.

**WEENIX** (JOHN),*Dutch. Sch. 1644-1719.*

- 676.** Dead nature.

**WOUWERMAN** (PHILIP),*Dutch. Sch. 1619-1668.*

- 677.** Coursing.

**BRUEGHEL** (JOHN), *surnamed " DE VELOURS. "*

*Flem. Sch. 1558-1625.*

- 678.** Flowers.

**RUISDAEL** or **RUYSDAEL** (JAMES),

*Dutch. Sch. 1625 ?-1681.*

- 679.** Marine. — Storm.

**QUELLIN** (ARTHUR), THE ELDER,

*Flem. Sch. 1609-1668.*

- 680.** Roman charity, (group in marble).

**UNKNOWN**,

*Dutch. Sch. 17<sup>th</sup> century.*

- 681.** Portrait of a lady.

**VAN POELENBURG** (CORNELIUS),

*Dutch. Sch. 1586-1667.*

- 682.** Landscape and figures.





# MUSÆUM OF THE MODERN MASTERS.

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**BEAUFUAUX** (POLYDORE)

*Belg. Sch. 1829-.....*

1. Solome waching the beheading of St.-John the Baptist.

**BEERNAERT** (MISS EUPHROSINE),

*Belg. Sch.*

2. The Oaks of Waldau. Gueldres, Landscape.

**CLAYS** (PAUL-JOHN-CHARLES),

*Belg. Sch. 1817-.....*

3. Marine. Lull during stormy weather. Neighbourhood of Dordrecht.

**GOL** (JOHN DAVID),

*Belg. Sch. 1822-.....*

4. Shaving day.

**DAVID** (JAMES LOUIS),

*French Sch. 1748-1825*

5. Head study.

**DEETLI, VAGUA** (GREGORI)

**DE BRAEKELLEER** (FERNAND)

*Belg. Sch. 1816-1874*

6. The Spanish fury at Antwerp in 1576.

7. Count Frederic de Mérode , dying at Malines in 1830 , from the wound he received at the combat of Berchem , near Antwerp. (*History of the Belgian Revolution.*)

**DE BRAEKELEER** (JAMES JOHN) ,  
*Belg. Sch. 1823-.....*

8. Baron Gustave Wappers , historical painter , Director of the Royal Academy of Fine Arts , at Antwerp. (Bust in marble.) (Director 1840-1853).

**DE CAISNE** (HENRY) .  
*Belg. Sch. 1799-1852.*

9. Mater Dolorosa. *Gift of M. P. De Caisne. 1867.*

**DECKERS** (JOHN FRANCIS) ,  
*Belg. Sch. 1835.*

10. Bacchus at Nurse. (Group in marble.)

**DE CUYPER** (JOHN BAPTIST) .  
*Belg. Sch. 1807-1852.*

11. Matthew-Ignatius Van Brée , historical painter , Director of the Royal Academy of Fine Arts. at Antwerp , (Statue in marble.) (Director 1827-1839.)

**DE KEYSER** (NICAISE) ,  
*Belg. Sch. 1813-.....*

12. Portrait of Madame Adelaide-Marie-Colette Ghislaine Baroness Baut de Rasmon, Dowager of Mr Charles-Jacques van den Hecke.

**DELL' ACQUA** (CÆSAR) ,  
*Belg. Sch. 1821-1851.*

13. The Bride's Jewels. A Venetian lady of the XIV<sup>th</sup> century. *The Bride's Jewels. A Venetian lady of the XIV<sup>th</sup> century. 1876.*

**DENIS** (SIMON-ALEXANDER-CLEMENT),  
*Flem. Sch. 1755-1813.*

- 14.** Water-fall, *Gift of the Author.*
- 15.** Landscape, *Gift of the Author.*
- 16.** Evening, — Landscape, *Gift of the Author.*

**DE VIGNE** (PAUL),  
*Belg. Sch. 1843-....*

- 17.** Doménica. (Statue in marble).

**DUCAJU** (JOSEPH),  
*Belg. Sch. 1823-....*

- 18.** Leopold II, King of the Belgians, (Statue in marble).

**ELIAERTS** (JOHN FRANCIS),  
*Belg. Sch. 1761-1848.*

- 19.** Bouquet of flowers.

**GEEFS** (JOSEPH),  
*Belg. Sch. 1808-....*

- 20.** The Chevalier Florent Van Erthorn, Burgomaster of Antwerp, (bust in marble).

**GEERTS** (CHARLES HENRY),  
*Belg. Sch. 1807-1855.*

- 21.** Quentin Matsys. (Statue in French stone).

**GEETS** (WILLIAM),  
*Belg. Sch. 1838-....*

- 22.** Exorcism of Johanna of Castile, surnamed Johanna the Maniac. (19th century)

**GROENENDAEL** (CAMILUS),  
*Belg. Sch. 1785-1834.*

- 23.** Portrait of M. Van Donick. *Léopoldine Madam Van dael, née Anne-Marie Van Donick. 1875.*

- 24.** Portrait of Madame Van Donick. *Legacy of Madame Van Bredael, née Anne-Marie Van Donick, 1875.*

**HERREYNS** (WILLIAM JAMES),  
*Flem. Sch. 1743-1827.*

- 25.** Portrait of Joseph Ghesquière, formerly a Jesuit and one of the Bollandists of the Abbey of Tongerloo.
- 26.** Portrait of James de Bue, formerly a Jesuit and one of the Bollandists of the Abbey of Tongerloo.
- 27.** Portrait of Godefrey Hermans, 44<sup>th</sup> and last Abbot of Tongerloo.
- 28.** Portrait of the Priest John-James de Brandt. *Gift of M. J. Van Ouwenhuysen-Herreyns. 1841.*
- 29.** Christ giving up the ghost.

**KOEKOEK** (BERNARD-CORNELIUS),  
*Dutch. Sch. 1803-1862.*

- 30.** Landscape in the neighbourhood of Cleves.

**LAMORINIÈRE** (JOHN-PETER-FRANCIS),  
*Belg. Sch. 1828.*

- 31.** The *Prinse-Vyver lake*. View taken in the grounds of Mr de Jonge van Ellemeet, Island of Walcheren.

**LE FÈVRE** (ROBERT),

- French Sch. 1756-1831.* **32.** Portrait of John-Francis Van Dael, Flower Painter.

**LENS** (ANDREW) *LA GRANGE* (ANDREW-CORNELIUS),  
*Flem. Sch. 1739-1822.*

- 33.** The Annunciation. *Portrait of Mr. Wm. Van Dael, Flower Painter. 1823.* **33.** *Portrait of Mr. Wm. Van Dael, Flower Painter. 1823.*

- 34.** Portrait of Peter-Francis Martenasie, Engraver,  
former Director of the Academy of Antwerp.  
**35.** Allegorical picture.

**LEYS**, BARON (HENRY),  
*Belg. Sch.* 1815-1869.

- 36.** Rubens going to a festival which is offered to him in  
the Garden of the Corporation of the Arquebusiers at  
Antwerp.

**LIES** (JOSEPH).  
*Belg. Sch.* 1821-1865.

- 37.** The prisoners of War.  
**38.** The Enemy approaching.

**MARINUS** (FERDINAND-JOSEPH-BERNARD),  
*Belg. Sch.* 1808-.....

- 39.** Episode of the inundation of the Meuse in 1872.-,  
View of Poilvache.

**MINGUET** (ANDREW-JOSEPH),  
*Belg. Sch.* 1818-1860.

- 40.** Interior of the Cathedral of Bruges.

**MUNTHE** (LOUIS),  
*Germ. Sch.* 1841.

- 41.** Winter Landscape.

**OMMEGANCK** (BALTHASAR-PAUL).  
*Flem. Sch.* 1755-1826.

- 42.** Sheep in a mountainous landscape.  
**43.** The Ford. *Collection van den Hecke-Baut de Rasmon.*

**44.** Landscape and animals.

**OOMS** (CHARLES),

*Belg. Sch. 1845-.....*

- 45.** Philip II, King of Spain, paying the last homage to his brother Don Juan of Austria, accompanied by his Secretary Antonio Perez, by Cardinal Granvelle, by the Duke of Alva and other notabilities.

**PECHER** JULES-ROMAIN),

*Belg. Sch. 1830-.....*

- 46.** P. P. Rubens. Bust in Marble : ordered by the town to be placed in the Musæm on the occasion of the festival of the third centenary of the birth of the master. August 1877.

**PIERON** (GUSTAVUS-Louis-MARY),

*Belg. Sch. 1824-1864.*

- 47.** Landscape. Farm near Merxem, neighbourhood of Antwerp.

- 48.** The pool ; landscape.

**SAMAIN** (LOUIS),

*Belg. Sch. 1834....*

- 49.** The Watch. (Statue in marble).

**SMITS** (FRANCIS-MARK),

*Belg. Sch. 1760-1833.*

- 50.** Portrait of William James Herreyns, painter of history, Director of the Royal Academy of fine Arts at Antwerp. (Director 1800-1827).

**VAN ASSCHE** (HENRY),  
*Belg. Sch. 1774-1841.*

- 51.** The thunderbolt. Landscape. *Collection van den Hecke-Baut de Rasmon.*

**VAN BRÉE** (MATTHEW-IGNATIUS),  
*Belg. Sch. 1773-1839,*

- 52.** Death of Peter-Paul Rubens. *Gift of his Majesty William I King of the Netherlands. 1829.*
- 53.** Rubens, Peter Paul. (Bust in terra cotta).

**VAN BRÉE** (PHILIP).  
*Belg. Sch. 1786-1871.*

- 54.** Abdication of Charles V.

**VAN DER OUDERAA** (PETER),  
*Belg. Sch. 1841-*

- 55.** The judiciary Reconciliation.

**VAN DER VEN** (JOHN-ANTHONY),  
*Dutch. Sch. 1800-1866.*

- 56.** William James Herreyns, Director of the Royal Academy of Fine Arts at Antwerp (1800-1827). (Bust in marble). (Reproduction in marble of the bust in stone executed by J.A. Van der Ven, in 1827). *Gift of M. Constant Van Ouwenhuysen, 1875.*

**VAN GEEL** (JOHN FRANCIS),  
*Belg. Sch. 1756-1830.*

- 57.** Boreus carrying off Orithyia. (Group in French stone).

**VAN HUFFEL** (PETER),  
*Belg. Sch. 1769-1844.*

- 58.** Portrait of the First Consul, Napoleon Bonaparte. *Collection van den Hecke-Baut de Rasmon.*

**VAN KUYCK** (JOHN LOUIS),

*Belg. Sch. 1821-1871.*

- 59.** Leaving for the fields.

**VAN LERIUS** (JOSEPH),

*Belg. Sch. 1823-1876.*

- 60.** The devotedness of Lady Godiva.

Leofric, count of Mercia, oppressed his vassals, the inhabitants of Coventry. Lady Godiva his wife implores his pity. The fierce count answers her: would you for the love of your subjects, go naked through the streets of Coventry? -- The inhabitants, warned, and recognizing the devotion of Lady Godiva, withdrew into their houses, doors and windows closed. None saw the Lady Godiva.— History of England. Saxon legend XI<sup>th</sup> century.

**VAN LUPPEN** (JOSEPHUS),

*Belg. Sch. 1834-.....*

- 61.** Flanders. Landscape.

**VAN REGEMORTER** (IGNATIUS-JOSEPHUS-PETER),

*Belg. Sch. 1785-1873.*

- 62.** Dispute at a game of cards.

**VAN YSENDYCK** (ANTHONY),

*Belg. Sch. 1801-1875.*

- 63.** Portrait of Matthew-Ignatius Van Brée, painter of history and Director of the Royal Academy of Fine Arts, at Antwerp. (Director 1827-1839).

**VERBOECKHOVEN** (CHARLES-LOUIS),

*Belg. Sch. 1802-.....*

- 64.** Marine : Rough Sea. *Collection van den Hecke-Baut de Rasmussen.*

**VERBOECKHOVEN** (CHARLES-LOUIS),

*Belg. Sch. 1802-.....AND*

**VERBOECKHOVEN** (EUGENE-JOSEPH),

*Belg. Sch. 1798-1881.*

- 65.** Marine. Rising Sea. *Collection van den Hecke-Baut de Russmon.*

**VERLAT** (MICHAEL-CHARLES-MARY),

*Belg. Sch. 1825-.....*

- 66.** Portrait of Joseph Lies, historical painter.

- 67.** The mother of the Messiah accompanied by the four Evangelists.

- 68.** The defence of the herd.

**VERSCHAEREN** (JEAN-ANTHONY),

*Belg. Sch. 1803-1863.*

- 69.** Portrait of William James Herreyns , historical painter, Director of the Royal Academy of Fine Arts at Antwerp. (Director 1800-1827.)

**VINCK** (FRANCIS-HUBERT),

*Belg. Sch. 1827.-*

- 70.** The Confederates before Margaret of Parma.

**WAPPERS** (GUSTAVUS), BARON,

*Belg. Sch. 1803-1874.*

- 71.** Young mother playing with her child.

- 72.** The brothers De Wit at the moment when the people entere their prison.

**WIERTZ** (ANTHONY),

*Belg. Sch.* 1806-1865.

- 73.** The Greeks and Trojans fighting for the body of Patrocles. *Legacy of J. De Bom.* 1876.

**DE BRAEKELEER** (ADRIEN),

*Belg. Sch.* 1818-..

- 74.** The farrier.

**PLUMOT** (ANDREW),

*Belg. Sch.* 1829-..

- 75.** Crossing the bridges.

**STOBBAERTS** (JOHN-BAPTIST).

*Belg. Sch.* 1838-..

- 76.** The first hay cart.

**MOLS** (ROBERT),

*Belg. Sch.* 1848-..

- 77.** Dead nature.—Flowers. *Gift of Mr and Mrs. Felix Grisar-Govaerts.* 1879.

**VAN HOVE** (EDMUND),

*Belg. Sch.* 1851-....

- 78.** Head of St. John the Baptist. *Gift of Mr. and Mrs. Felix Grisar-Govaerts.* 1879.

**DE BLOCK** (EUGENE),

*Belg. Sch.* 1812-....

- 79.** Leaving school.

**ASSELBERGS** (ALPHONSE),

*Belg. Sch.* 1839-....

- 80.** A pool in the Campine.

**BOURCE** (HENRY),  
*Belg. Sch. 1826-....*

- 81.** The return.

**CARPENTIER** (EVARISTE),  
*Belg. Sch. 1845-....*

- 82.** Episode of the Vendean Insurrection 1795.

**COOSEMANS** (JOSEPH-THEODORE),  
*Belg. Sch. 1828-....*

- 83.** A winter day in the Campine.

**DE SCHAMPHELEER** (EDMUND),  
*Belg. Sch. 1824-....*

- 84.** Souvenir of Gouda.

**SCHAEFELS** (HENRY),  
*Belg. Sch. 1827-....*

- 85.** The Algesiras at the battle of Trafalgar.

**DE BRAECKELEER** (JAMES-JOHN),  
*Belg. Sch. 1823-....*

- 86.** Van Kuyck (Louis), Painter of animals. (Bust in marble). *Gift of the Artistic, Literary and Scientific Society at Antwerp.* 1880.

**PECHER** (JULES-ROMAIN),  
*Belg. Sch. 1830-....*

- 87.** Van Lerius Joseph, historical painter. Professor at the Royal Academy of fine Arts at Antwerp (1854-1876). (Bust in marble). — Presented by the Misses J. T. and L. Van Lerius, sisters of the late professor. 1880.





# MUSÆUM OF THE ACADEMICIANS.

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The Musæum of the Academicians instituted in 1851, is formed solely of works ordered of Effective Members of the Academical Body of Antwerp.

**BOURLA** (PETER-BRUNO),  
*Belg. Sch. 1783-1866.*

## ARCHITECT.

- 1.** Frame containing the architectonic plans and designs of the Royal Theatre, at Antwerp.
- 2.** His portrait, by *F. De Bruycker*, of Antwerp.  
*Belg. Sch. 1816-....*

**DE BAY** (JOHN-BAPTIST-JOSEPH),  
*Belg. Sch. 1779-1863.*

## STATUARY.

- 3.** The young girl with the shell; (*statue in marble*).
- 4.** His bust, *in marble*, by his son. *French. Sch. 1802.*

**DE BRAEKELEER** (FERNINAND),  
*Belg. Sch. 1792-....*

## GENRE PAINTER.

- 5.** The Village-School.

- 6.** His portrait , by himself.

**DE CALAME** (ALEXANDER),

*Swiss. Sch. 1815-1864.*

LANDSCAPE PAINTER.

- 7.** The Wetterhorn , view of the Rosenlauï road in Bernese Oberland.
- 8.** His portrait , by *Chevalier Rudio* , of Geneva.

**DE KEYSER** (NICASIUS),

*Belg. Sch. 1813-....*

HISTORICAL PAINTER.

- 9.** Charles the Fifth , after the taking of Tunis , delivering the Christian slaves whom he found in irons.
- 10.** His portrait , by himself.

**DE LA ROCHE** (HIPPOLYTUS called PAUL),

*French. Sch. 1797-1856.*

HISTORICAL PAINTER.

- 11.** His portrait , by *F. Portaels* , of Brussels. *Belg. Sch. 1820-....*

**DYCKMANS** (JOSEPH-LAURENCE),

*Belg. Sch. 1811-....*

GENRE PAINTER.

- 12.** A blind man.

**GEEFS** (WILLIAM),  
*Belg. Sch. 1806-....*

## STATUARY.

- 13.** Genevieve of Brabant, with the child and the doe.  
(Group in marble).
- 14.** His bust, in marble, by himself.

**INGRES** (JOHN-DOMINIC-AUGUSTUS),  
*French. Sch. 1781-1867.*

## HISTORICAL PAINTER.

- 15.** His portrait, by himself.

**KISS** (AUGUSTUS-CHARLES-EDWARD),  
*Germ. Sch. 1802-1865.*

## STATUARY.

- 16.** An Amazon defending herself against a tiger which has sprung at the breast of her horse. (*Group in marble*).
- 17.** His bust, in marble, by himself.

**MADOU** (JOHN-BAPTIST),  
*Belg. Sch. 1796-1877.*

## GENRE PAINTER.

- 18.** Gallantry. A young man offers a young girl a collar, which he has just chosen from a hawker's stock.

- 19.** His portrait, *By Al. Robert, of Brussels. Belg. Sch. 1817-....*

**NAVEZ** (FRANCIS-JOSEPH),  
*Belg. Sch. 1787-1859.*

HISTORICAL PAINTER.

- 20.** The Holy Family.

- 21.** His portrait, by himself.

**OVERBECK** (JOHN-FREDERICK),  
*Germ. Sch. 1789-1869.*

HISTORICAL PAINTER.

- 22.** The Saviour miraculously escaping from the Jews who have led him from the synagogue to the top of the mountain, intending to cast him into the abyss.

- 23.** His portrait, *by C. Hoffmann. historical painter, at Rome.*

**RAUCH** (CHRISTIAN-DANIEL),  
*Germ. Sch. 1777-1857.*

STATUARY.

- 24.** Victory, winged and seated, throwing the crown of laurel. — Statue in marble ordered of Mr Rauch and executed, after his death, by his pupil, Mr Hugo Haegen, professor, at Berlin after the model made by the master for the Musæum of Antwerp.

- 
25. His bust in marble, by *E.Rietschel* *Germ. Sch.* 1804-18....

**ROBERT-FLEURY** (JOSEPH-NICHOLAS),  
*French. Sch.* 1797.

HISTORICAL PAINTER.

26. The body of Titian laying in state, in the Baberigo palace at Venice, where he died of the plague, in 1576, at the age of nearly 100 years.
27. His portrait, by himself.

**ROELANDT** (LOUIS-JOSEPH-ADRIAN),  
*Belg. Sch.* 1786-1864.

ARCHITECT.

28. Frame containing the architectonic plans and designs of the palace of justice at Ghent.
29. His portrait, by *L. de Winne*. *Belg Sch.* 1821-1880,

**SUYS** (TILMAN-FRANCIS),  
*Belg Sch.* 1783-1861.

ARCHITECT.

30. Frame containing the plans, sections and elevations of the church of St. Joseph, in the Leopold quarter, at Brussels.
31. His portrait, by *Al. Robert*, of Brussels. *Belg. Sch.* 1817-....

**VERBOECKHOVEN** (EUGENIUS-JOSEPH),  
*Flem. Sch. 1768-1881.*

LANDSCAPE AND ANIMAL PAINTER.

- 32. Starting for the market.
- 33. His portrait, by himself.

**V. CORNELIUS.** (PETER),  
*Germ. Sch. 1787-1867.*

HISTORICAL PAINTER.

- 34. Cartoon representing: Hagen entrusting his treasures to the nymphs of the Rhine; an episode from the poem the *Niebelungen*.
- 35. His portrait, by Oscar Begas, of Berlin. *Germ. Sch. 1850-....*

**V. SCHADOW-GODENHAUS** (FREDERICK-WILLIAM), BARON,  
*Germ. Sch. 1789-1862.*

HISTORICAL PAINTER.

- 36. Charity.
- 37. His Portrait, by Ed. Bendemann, director of the Academy of Dusseldorf. *Germ. Sch. 1817-....*

**WAPPERS** (EGIDIUS-CHARLES-GUSTAVUS), BARON,  
*Flem. Sch. 1803-1874.*

HISTORICAL PAINTER.

- 38. The Shulamite: Who is this that cometh up from

the wilderness, leaning upon her beloved? — *Canticles*.

- 39.** His portrait, by himself.

**ACHENBACH** (ANDREW),  
*Germ. Sch.* 1815-.....

- 40.** Marine. The port of Ostend at high tide; a tug-boat going out.

**DRAKE** (FREDERICK),  
*Germ. Sch.* 1805-.....

- 41.** Vase in bronze ornamented by a bas-relief representing: the cycle of human life.
- 42.** His portrait, bust profile in bronze, by himself.

**DUMONT** (AUGUSTIN-ALEXANDER),  
*French. Sch.* 1801-.....

- 43.** Love tormenting the soul. (Statue in bronze).
- 44.** His bust in terra cotta, by Mr G. J. Thomas.  
*French. Sch.* 1821-....

**JACOBS** (JAMES-ALBERT-MICHAEL), *surnamed*  
JACOB JACOBS.  
*Flem. Sch.* 1812-1879.

- 45.** Gate of Aval. Etretat. Coasts of Normandy. —  
Marine.









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[Reprinted from THE STUDIO (N. Y.) November, 1888.]

# Greek Art in a Manufacturing Town of New England.

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A N A D D R E S S  
DELIVERED AT THE OPENING OF  
THE SLATER MUSEUM, NORWICH, CONNECTICUT.

BY DANIEL C. GILMAN,  
PRESIDENT OF THE JOHNS HOPKINS UNIVERSITY.

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## INTRODUCTORY NOTE.

Norwich, Connecticut, one of the oldest and one of the most beautiful towns in the State, has two characteristics. It is the home of refined and intelligent people, naturally conservative of their early English traditions, and ready to lend a hand in all philanthropic, educational, and patriotic movements for the good of society. It is also the seat of extensive industrial establishments, where several thousands of persons are engaged in handicrafts. The Norwich Free Academy, a high school of the first class, founded more than thirty years ago by private subscriptions, protects the interests of both these classes, for it offers

a superior education on terms that all can accept. Mr. William A. Slater, the son and heir of a well-known manufacturer, has lately given to this Academy—where he was prepared for Harvard College—a large memorial building, one hall of which was designed for a Museum. This hall he has now filled with a choice collection of casts, photographs, coins, examples of ancient armor and plate, and other objects brought together at his request by Mr. Edward Robinson of the Museum of the Fine Arts in Boston. The Museum in Norwich was opened November 22, 1888. Professor Norton, of Cambridge, gave the principal address—a noble appeal for the encouragement of the Fine Arts, and a beautiful portrayal of their influence upon the highest interests of mankind. When he concluded, President Gilman, of the Johns Hopkins University in Baltimore, was called out by the principal of the Academy, Dr. Keep, as a native of Norwich and a school boy of the old Academy. He spoke as follows on the possible influence of the Slater Museum upon the education and industry of Norwich.

## ADDRESS.

*Ladies and Gentlemen* :—In the opening of a museum where ancient Greek art predominates, may I be allowed to quote certain lines of ancient Greek poetry, which, like many of the statues here brought together, have come down to us in fragments. I bring these lines before you, not in their original form, “but as a reproduction of the antique.”

Two fragments of Sappho, first joined by Lachmann, have thus been rendered :\*

“The bowl of ambrosia was mixed, and Hermes took the ladle to pour out for the Gods ; and then they all held goblets, and made libation, and wished the bridegroom all good luck.” Now if I may, in the presence of Dr. Keep and all these learned persons from far and near, reiterate these words, I will construe them as follows: “*The bowl of ambrosia was mixed,*” that is, these works of art have been brought together ; “*Hermes took the ladle*”—the historian of the Fine Arts has told us of the meaning of these treasures ; “*They all held goblets*”—our cups are run-

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\*By Henry T. Wharton, of Oxford, in his “Sappho,” Lond., 1887.

ning over ; “*they made libation, and wished the bridegroom all good luck*”—so we pour out our gratitude and wish Mr. Slater all good luck. May he live a hundred years, and be happy !

My opportunity on this platform is to utter the thanks of the school boys and school girls of Norwich, past, present, and to come. When I remember how the Academy boys in my youth read their Rollin’s Ancient History, and pored over the pages of old Lemprière, without so much as a marginal cut to aid their imagination, how photographs and casts were unknown, and the tale of a returning traveler was almost as rare as the voice of a nightingale,—and then turn to the wealth of illustrations collected beneath this roof—books, plates, photographe, casts, coins, and reproductions of ancient plate—a collection unsurpassed, perhaps unequalled, by any that is owned by any college in the land, the libation of admiration and gratitude is most heartily poured out. Here is a museum already well filled with objects carefully chosen, charmingly arranged, well catalogued, and freely opened. “Well thought out, well wrought out, well brought out.” A new intellectual force has been here introduced—destined to awaken, develop, and instruct the love of beauty. Consider what this means.

"The poetic passion, the desire of beauty, the love of art for art's sake, is most rewarding," says Pater, "for art comes to you professing to give nothing but the highest quality to your moments as they pass, and simply for those moments' sake." Let us consider this utterance with an immediate reference to the establishment of a museum in the town of Norwich. What will be its educational value?

Some young artists will certainly be helped by these collections at the beginning of their careers. The creative mind may yet be born or bred in this community—it may be that one is here already—who will find his aspirations quickened, his soul enlarged, his knowledge extended, and his skill enhanced by the sight of these masterpieces of antiquity and of the renaissance. Let me remind you that the one American painter of the revolutionary period, whose works are now remembered, was a school boy in Lebanon, before he graduated in Harvard College, and that one of the very few sculptors whose works are held in honor by their native State, was a school boy in Colchester, before he went abroad. I remember visiting Bartholomew in his studio in Rome, and I heard him quote, with the bitterness of conscious yet unencouraged talent, words with which the father of Colonel

Trumbull endeavored to dissuade his son from the business of a "limner"—"My son, remember that Connecticut is not Athens." If talent appears in our day, opportunity stands ready to extend a welcome; much more will genius be greeted by a helping hand.

But this museum will benefit a wider circle than that of the prospective artists. To any student it may prove to be the interpreter of history, the key to human culture, the guide to monuments of past civilization. Here light is thrown upon the art, the architecture, the decorations, the coinage, the biography, the mythology, the religion of the most interesting epochs of the past. New interest will likewise be imparted to the study of ancient literature, whether the classics are read in their original form or in the masterly translations which modern scholarship has given us. Nor will this museum interpret ancient books alone. The visitor to these galleries will soon begin to ask for Winckelmann's History of Art, and for Lessing's Laocoon; Wordsworth's Greece, and the records of recent discoveries in Olympia, Mycenæ, and Troy will be read with fresh interest; Ruskin, Taine, Pater, Symonds, Hamerton will be in demand; the Earthly Paradise will be revisited, and the Marble Faun will renew its youth; nor will the new volume

of Lanciani, carried through the press by the same skillful hands that have arranged this museum, fail to be read, as it describes with the enthusiasm of an archæological Columbus the discovery of sites and monuments unknown a few years since.

To many in this audience, these will seem the highest, and perhaps the only educational uses of a museum like this. Yet when I remember that most of the inhabitants of this town—I should think at least three-fourths—are dependent for daily bread upon the daily toil of somebody; that they owe their livelihood, directly or indirectly, to the industry of manufactures, I shall offer no apology for dwelling upon another result which may be expected to follow this auspicious beginning—a result, less obvious, perhaps more subtle, than those before mentioned, but not less important, not less enduring. I allude to the influence of art upon industry.

With other New England towns, Norwich prospers, not because it is near the supplies of coal and iron, like Birmingham, Manchester, Pittsburg, and Liège—but because of the skill it employs in using the products that are brought here from a distance. It applies brains to labor. The people are ingenious, enterprising, thrifty, and industrious, and they know how

to turn the raw materials of distant regions into the finest of cotton fabrics, the best of printing paper, into complex machinery, pistols that will hit the mark, blankets, stoves, and I know not how many other products of the loom, the machine-shop, or the foundry. This is just as it should be. But far-sighted manufacturers are well aware that in all these forms of industry the competition of the world is bringing forward new rivals. Beyond the Alleganies, and far south of Mason and Dixon's line, staple manufactures are now established. To maintain its pre-eminence, Norwich must continue to apply its brains to its labor; it must do what it undertakes better than can be done elsewhere. It must continue to devise labor-saving processes and machines, and it must make its products attractive. The art-element in Norwich manufactures is as yet scarcely manifested. In the future, beauty must be added to utility; to solidity, grace must be given; art must be allied to craft. Norwich must remember that the manufactures of Paris, Vienna, and Berlin spread the wide world over because they are so attractive. No amount of duties will exclude them. People who have the money will buy what they like, and the number of people who like the beautiful in

form, in color, in material, and in decoration increases far more rapidly than the population.

Now to show the bearing of these remarks on the possibilities of this museum, let me repeat a story, told before.

Nearly twenty years ago, in company with a citizen of Norwich whose name always awakens the sentiment of admiration and gratitude, Gov. Buckingham, the patriot, I visited a well-known factory where the best and most beautiful of carpets are made—those which are known in the market as English Brussels. “Where do you get your designs,” said I, “from the English manufacturers?” “Oh no,” said the superintendent, “our patterns are original.” “Do you mean that they are the work of American designers?” “Not that,” he replied, “they are sent to us by mail from Paris.” “Why don’t you bring the designers here?” “We have tried to,” was his answer, “but they will not come. They say that they would *dry up* in New England. There is nothing suggestive; nothing stimulating; nothing critical in the way of art.”

Now for the other side. What makes Paris so fertile in the arts of design? Why is it that in every branch of ornamental industry French taste is pre-

ferred? Why are *articles de Paris*, the bronzes, the jewelry, the silks, the laces, the stationery, the upholstery, the tapisserie, the book binding, the clocks, the porcelains, the vases, the ornaments of every sort, so attractive, so beautiful? It is because of the art employed in their design. And whence this art? Go back two hundred years or more and you will find in public life at Paris one of the most versatile, enlightened, and influential statesmen that has ever lived—a statesman whose renown does not rest on strategy or war, but who won the proud title of the Minister of Peace. This statesman was Colbert. Not all that is known as Colbertism is to be upheld,—but one thing he did which entitles him to the highest praise. He gave all the influence of his high station to the encouragement of science, literature, and art. He laid the foundations of the Louvre, that great museum of art. A very large part of the paintings and statues in that collection were bought by his command. At his request, the Abbé Benedetti in Rome caused casts to be made of all the most celebrated statues and vases, and a little later, Evrard, Director of the Academy of Rome, was directed to copy and send to Paris everything beautiful of whatever kind. From that period

until now Paris has maintained its supremacy in artistic manufacture.

Perhaps at some future time Norwich may have an exhibition of "Arts and Crafts" like that which has recently been held in London. Certainly to the promotion of Arts and Crafts the collections of the Slater Museum will tend. But let it not be forgotten that beyond the pleasure to be afforded to the purchaser, the pleasure to be afforded to the workman is incalculable. Upon this point, the impressive words of Professor Norton, to which we have just listened, need no emphasis from me. Let us take his admonitions home. But let me commend to the authorities of this academy another word of the orator of the day. In speaking of the present condition of intellectual life in America, he says :

"It is to the institutions which provide the means of the highest education that the best interests of our national life are specially committed. \* \* \* \* \* If life in America is to become worthy of its unparalleled opportunities, \* \* \* \* \* it is by the support, the increase, the steady improvement of the institutions devoted to the highest education of youth."\*

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\*New Princeton Review, November, 1888.

**Let the managers of this academy enlarge its facilities, increase its staff of teachers, widen the opportunities to profit by this noble gift.**

I will not detain you longer—ladies and gentlemen who have favored me with your attention—from a return to the galleries now open to you, but as I began with a fragment from Sappho, I will close with a fragment from Sophocles (as reproduced by Plumptre,) and with these words bid you enter the hall where the faces of Sappho and of Sophocles will welcome you:—

“ Let us now go, O boys, to where the wise  
Impart their knowledge of the muses’ arts,  
Each day we need to take some forward step  
Till we gain power to study nobler things.”

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THE  
Development of New Phases  
OF THE  
**FINE ARTS**  
IN  
\* AMERICA.

BY P. B. WIGHT.

JUN 26 1894

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THE DEVELOPMENT  
OF  
NEW PHASES OF THE FINE ARTS  
IN AMERICA.

(From *The Inland Architect and Builder* of November and December, 1884.)

BY P. B. WIGHT.

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## PART I.

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HERE is, perhaps, as much occasion for surprise as congratulation to behold the prevailing tendency, or at least striving, to give an artistic expression to nearly everything that is made and done at the present day. I say "striving," for it must be admitted that failure as often attends the well intended effort as success. This is more especially the case in America than in Europe.

I will confine myself, mainly, to the condition of art at home, and some of the causes that have led to it, only referring to those influences from abroad which have had a direct bearing upon it. Neither will I refer to the great period of art in the fourteenth and fifteenth centuries, except in so far as the study of its productions led to a most important modern movement in England, which has been the leaven of all good art-work to the present time.

It is the present and the immediate past which mainly concerns us, and it is in our country that we today see the best illustration of the strivings of *art producers* of all classes and a popular demand for good art work, be it of whatsoever kind. And furthermore, it can safely be said that the fine arts, whether they be illustrated in statues, paintings, buildings, music, the drama, dress, decoration or furniture, with all their accessories, which are almost infinite, are from the commercial point of view today *on a paying basis*, a statement which could not have been made ten years ago.

But the fine arts of today are not the fine arts of thirty years ago, while half a century ago, what little of good or valuable art work was produced was isolated and sporadic. A modern work of art was then a curiosity, and a curiosity only to the very few who had any capacity at all to appreciate it. The people then had no art and no one to tell them what it was. To be sure there were painters and sculptors and architects, but the Academy of Design had to fill out its membership with sign and steamboat painters.

The painters who painted on canvas with oil colors were called "artists." There were a dozen in England and three or four in America, whose names are remembered. There were three or four altogether whose names are now great. There were sculptors in Italy only, and they were mostly copyists. There was also a scattering few in France. There were architects then in England, not one of whom is now celebrated, and there were architects in America, but only for public buildings; and even many public buildings had to be built without architects. Ninety years ago Congress tried to have the capitol built by a physician, whose design was adopted and who essayed to build it, but did not. Only three architects who built in America fifty years ago may be called great. They are Latrobe, Strickland and the unknown Frenchman who designed the city hall of New York. Only three painters of that period deserve to be remembered: Stuart, Trumbull, and perhaps West, whose reputation, however, was made in England, where he lived nearly all his life. Of sculptors, we had none. The few works of such character attached to public buildings were made by foreigners.

Of music then, we produced none; but Europe had recognized Mozart while he lived and Beethoven when he was dead, and Mendelssohn was becoming a brilliant star in the firmament. Handel and Bach were the admired of the virtuosi but the people knew them not. Twenty more great composers had lived only for posterity and they are now unearthed and known. But the music that the world could not appreciate or understand is happily preserved. It has this advantage over the other arts, that it may live in a pigeon-hole or trunk until it is wanted, and then may make the world happy forever.

The American drama of fifty years ago was a poor copy of the conventional English drama. It had no hold upon the popular mind but as a diversion, and often a stolen one, for it was under the ban of the Puritan church and regarded as the work of the devil. Shakespeare's plays were then regarded as curiosities, and the great comedies of the last century were not yet purged of their vulgarities and smut. Beyond this there was nothing produced worth the name of "fine art." Dress, decoration and furniture, those lichen growths of civilization which cling to the personality of rich and poor from the cradle to the grave, were as far removed from all

artistic influences as it was possible for them to be. They were to a certain extent subjects of fashion, but fashions then did not change so frequently as they do now. Dress was simply grotesque and often gaudy, though at times there was good sense shown in the dress of men. Of decoration there was none. Of furniture there was much of a substantial and then old fashioned kind in use, such as our modern "æsthetes" now crave for and call bric-a-brac, but it was never artistically designed. The only good quality that recommended it then (as it is also the only one we see in it now) was its freedom from extravagances of contortion and coarse decoration, badly imitated from the French, with which all furniture manufacture was infected forty years ago, and which continued through various developments until about fifteen years ago, when a few sensible people could not stand it any longer.

Fifty years ago the only foreign influence felt in the art of sculpture in the United States, came from France and Italy, but it produced little to speak of. We derived some inspiration from a few English paintings which were then brought over, engravings of the works of contemporaneous English artists (a few after Turner just having appeared), and many bad copies from the most famous but least valuable paintings of the old masters of Italy. There was no foreign influence upon our architecture, and a few English architects, without reputation, had then arrived in this country; while our house carpenters, who were then builders, were vainly trying to fish architectural designs from the books of Batty Langley and the illustrated descriptions of Walpole's Strawberry Hill, or Beckford's Fonthill Abbey, whence arose the American style of architecture known as Carpenters' Gothic. From Stewart's Athens, then the most valuable work on architecture that had been published, they evolved the American classic style, practically illustrated in constructions of scantlings and boards, lath and plaster.

When, in those times, the ancient furniture began to be discarded, it was replaced by the so-called French furniture, the principal element in whose design consisted in abolishing every straight line which had formerly existed in the old style of work, and fashioning the wood of which it was made, so that a material only known as having a straight grain should be cut into every sort of curvature that human ingenuity could conceive of,

and covered at every accessible point with carvings made with more or less clumsiness, that represented nothing known in the whole floral or vegetable creation, and which no one ever took enough interest in to find out what they represented. All known decoration of that day consisted of carpets, curtains and chair coverings. The only color for these materials allowed by true respectability was dark crimson. Lace curtains were used for all windows, of quality to suit the means of the buyer. All window cornices were gilded. The poor and those of medium abilities used stamped metal, the rich used putty ornaments gilded solid. It was only the rich who used heavy curtains, and it is safe to say that for twenty-five years the only material and color that could be used by a thoroughly respectable well-to-do man in the curtains and chair coverings of his best parlor, was crimson satin damask. His best carpets if of moquette, were always in the most delicate pearls, blues and whites, covered with sprays of bright colored flowers. The wood-work of his furniture and the doors of his rooms were of rosewood or some stained wood to imitate it; the remaining wood-work of the room was always painted pure white. The walls were painted French gray or salmon color, and the mantel piece was either of white marble or black. A mirror was placed over the mantel and another between the two windows with a white marble shelf under it (always white), and the mirror frames and cornices over the curtains were gilded all over. A few family portraits, of enormous size and painted by a neighboring "portrait" painter, who had never been known to paint anything else, completed the furnishing.

I have taken pains to draw this description of a respectable man's best room, and in as few words as possible, for the reason that even though the dictates of fashion and respectability kept it so long in vogue, it is such a one as we can rarely find today. Therefore, we may say that in those days there was no fine art in the household, except that which came there accidentally. There was no call for it. If there had been it would not have come.

How marked the contrast with what we see today in the household, in the shops, on the street, no less than in public and private collections of works of art, made because they are good and beautiful. For, as it has been said, the fine arts today are on a paying basis, and what can be said

that will more fully illustrate the state of the times? A painter can sell his pictures if they are worth anything. A good painter can find appreciative patrons. An artist may even be called to decorate a house and a sculptor to carve for a building, though this is still rarely the case. Now you can get a professed sign painter to paint a really artistic sign. Upholsterers select goods for the beauty and appropriateness of their designs and colorings. Cabinet makers all advertise "art furniture," even though they do not always have it. Those who supply and those who demand, try, at least, to be guided by artistic impulses. But the best indication of all is that today a good painting, placed in any public exhibition, can be sold on its merits without regard to the previous reputation of the artist. This has been abundantly illustrated in recent picture exhibitions in New York, notably the last water color exhibition and that of the National Academy of Design, where the sales of paintings amounted to over \$40,000.

But for all this we have not found Utopia. There is plenty of bad art as well as good art, and every grade between the two. Bad art is worse than no art, and we still have plenty of it. Art is a word that is much traduced. Like charity it covers a multitude of sins, and bad art will always flourish as long as popular opinion allows it to. It feeds on popular ignorance, and it will vanish only just so fast as popular enlightenment increases. We have at present only to deal with that art which is good or passably good. For while, in the times of which we have spoken, whatever there was of fine art was mainly bad, today it is mainly good, and there must be some reason for it. Its growth has had little or no help from that other growth of knowledge in the mechanic and industrial arts which has been so rapid. This has only put the means of becoming patrons of art, whether in a large or small way, in the hands of more persons. But the good art of today has been not the result of accident, but to a great extent of *a determined effort*. It has had no authoritative exposition of principles on which it might be based, but is the result of a fundamental idea which began to take root and grow thirty years ago, from the teaching and example of a few earnest enthusiasts. I say no authoritative exposition, because no authoritative body which might have promulgated it has done so. On the contrary it has crept into the great art organizations, slowly and naturally, just as it has permeated the body politic.

The fundamental *idea* which is the basis of all good art, is that *there can be no beauty without truth*, and the effort to promulgate this idea has been mainly individual effort, aided by some good examples.

I have referred to authoritative bodies without naming them. They are, in the two countries most nearly related to us in art matters, the *Academie des Beaux Arts* of France, which is a department of the French Academy, and the *Royal Academy* of England. Their only counterpart in this country, authoritative not on account of government support, but by reason of its comparative antiquity and stability, is the National Academy of Design, now in its fifty-ninth year. Notwithstanding the high character of the first, and the conservative respectability of the second, they have done nothing to advance the so-called *aesthetic* movement in England and America. They have been only silent spectators of the march of events, and occasional recorders of its progress. All three are but the current reflex of the opinions of the professed artists of the countries in which they exist. The *aesthetic* movement—I will continue to use this word, though now so much degraded through misuse—has gone on side by side with these organizations. It has been mainly due, as I have said, to individual effort, and it has sometimes taken on a form of organization. But these organizations have not been strong, for the very reason that their promoters have always been opposed to setting up anything like state authority in matters pertaining to art. I have therefore used the words “determined effort” in contradistinction to the organized authority of the great art societies. And this effort has been almost always stronger because it was individual. It has always been the effort of enthusiasts who loved art for its own sake, and truth above all selfish ends. They were the Peter-the Hermits of a new crusade, whether they were architects, painters, poets or preachers; and by the latter I mean those who helped the movement by the pen and the printing press as well as the power of speech.

This movement, once small in its beginnings, now great in its results, made its firmest stand in England. Elsewhere on the continent it had but few advocates. In Antwerp the late Baron Leys, the painter, was almost its only exponent. To him the world is indebted for Alma Tadema and other pupils of less note, and Tadema is now a full-fledged Royal Academician. In France it found its greatest of all exponents in the late Viollet-

le-Duc, architect, archæologist and writer, and Trélat, master of the Ecole Centrale, a private establishment in Paris.

In England it is claimed by some to have commenced with the first attempts to revive Gothic architecture. But as these were made only in a way calculated to bring it into ridicule and contempt (vid. Beckford's attempt to build Fonthill Abbey and Horace Walpole's freaks at Strawberry Hill), I think that the first real Gothic revival commenced with the high-church party, which sought to revive Christian architecture in connection with the restoration of the ancient ritual of the church. From this arose the Cambridge-Camden and other societies, which, being composed of clergymen and architects, all of them scholars, maintained that the only inspiration for Christian architecture was to be found in the church buildings of the thirteenth century. After them followed a long line of Gothic enthusiasts, and the rapid publication of illustrated books by the ecclesiastical and archæological societies which were then formed. Private enterprises in the same direction soon put it within the reach of all who were studiously inclined, both in England and America, to revel in the hidden treasures of art. It found numerous exponents in the young architects of the time, who soon proclaimed that Gothic architecture, of the best type, was adapted to civil as well ecclesiastical buildings, and they put their theory into practice. From them came many distinguished lights in the profession, foremost of whom were Sir Thomas Deane, William Burges, George Edmond Street and Alfred Waterhouse—all but the last are now dead. Burges studied the thirteenth century architecture of France, the purest, truest and best that ever existed. Street drew his inspiration from the early architecture of England and the old Gothic of Verona, Florence and Venice, concerning the last of which he published the book, so much read now by students, called "Brick and Marble of the Middle Ages." Waterhouse built the most successful civil building in England, the Manchester Assize Courts and afterwards the great town hall of the same city. Today he is the foremost architect in England. Street commenced, but did not live to finish, the most important modern building in London, the New Law Courts.

John Ruskin, the apostle and highest authority of the new movement in England and America, commenced his writings with the "Seven Lamps of

Architecture," after the Gothic architects had commenced the revival. The architects therefore never looked up to Ruskin with the esteem which should attach to a leader, for they regarded themselves as the Simon-pure revivalists. They always treated him with the quiet respect which they could have for a well intentioned amateur wanting the technical knowledge of their profession, but presuming to go to the depths of constructions which he did not fully understand, to elucidate the principles which should guide them. But he had some followers in England, and among them Sir Thomas Deane, who may be regarded as the exponent of the Ruskin idea of architecture. It was he who designed and built the Oxford Museum, in which the first attempt was made on any extensive scale to introduce realistic carving in stone. It was in this building that Ruskin brought into prominent light Thomas Woolner, now one of England's greatest sculptors, a firm adherent to the realistic school, and its chief exponent in the art of sculpture.

But the most prominent effort of the realists, outside of the revival of architecture, was made by another body of men, who were, however, in accord with it. These men were painters and poets, with Woolner alone to represent sculpture. They found their inspiration in the works of the early Italian masters: Titian, Tintoretto, Georgione, Fra Angelico, and Raphael in the earliest part of his career. The leading spirits of the movement were Dante Gabriel Rossetti, Holman Hunt, John Everett, Millais, Burne Jones, and William Morris. They banded themselves together to make common cause against the falsities and conventionalities of the modern school of English art, and called themselves the Pre-Raphaelite Brotherhood. It was an unfortunate name, but it was only intended to express the fact that their starting point was where the predecessors of Raphael had left their art. The name was seized upon by all the art writers of the time who were not in affiliation with them, and tried to make it a by-word and a reproach. But the disciples of the new school gloated in it. They maintained that the great masters, whose names were as familiar to everyone as household words, had in Raphael's time departed from the true purposes of all great art; that they had departed too far from the strict truth of nature, and had in its place substituted mannerism and conventionality both in composition and color. It was a bold

undertaking to criticise Raphael, Leonardo, Correggio, Angelo, and Claude, but was bolder still for comparatively unknown men to wage war against the great reputations and accepted mannerisms of their contemporaries. But how well they did it history has already told. It was not so much by their protests and preaching as by their work, for the public was naturally stirred by curiosity to see what these men could do. Their enemies among the host of shallow art critics, who had the public ear, did not fail to advertise them well in this respect.

Their acknowledged leader was Rossetti, a born poet as well as a painter, whose written works are now too well known to need further mention. But his paintings and drawings were known only to a small circle of friends, for he never painted to sell and did not publicly exhibit. He became known to the public mainly through book illustrations, in which, in common with Holman Hunt and Millais, the manner of these men in drawing at least could be readily studied. William Morris, in his poems, had just then revived the Arthurian legend, and thus given a new field for the exercise of the imagination in a new and truly poetical domain which had never before been explored. But while the others were drawing illustrations for his works, he threw down the pen as bodily as he had taken it up, and turned his attention to that field of art which has since been known as household art. In company with several equally enthusiastic associates he proposed to manufacture and sell everything required to make a house beautiful to live in, because those who wanted such things could not buy them elsewhere. The formation of the firm of Morris, Marshall, Faulkner & Co., was the result, and the business is still carried on under the name of Morris & Co. Furniture, stained glass, wall papers, upholstery goods, carpets and rugs, comprised but a part of the articles produced. Everything made and sold was correct in form and beautiful in execution, according to the principles maintained by the revivalists. All the artists of the Brotherhood contributed toward the decoration of what was made. The business was started without the expectation of profit, without advertisements and without even a sign. But its success was immense. It is safe to say that this shop has been the nucleus of the whole modern development of æstheticism in its relations to immediate human wants.

The new school had its advocates, and found in Wm. M. Rossetti, brother of the artist, and already a prominent art critic, a staunch supporter, while Ruskin put in his thunder strokes as long as his vitality lasted. It had its adherents, too, of which I could mention a score or more; some professedly so, others silently marching in the new path which had been made clear. I don't propose to dwell at length upon the career of these men, whose history is now well known. It is of more interest to us to pass on and find how and when the movement got a foothold in our own country. Suffice it to say, before passing on to the American movement, that we now see Frederic Leighton, one of its coadjutors, in the chair of the Royal Academy. When, two years ago, the original drawings of William Burges were sold at public auction in London, by order of his executors, I found myself bidding in vain on lot after lot in common with others of his admirers who wanted some reminiscences of his own handiwork, when I was told it was of no use, for by order of Sir Frederick Leighton they were being bought for the Royal Academy schools. One volume was ultimately procured for a New York architect.

But, notwithstanding the personal success of the immediate members of this body, the warfare of misrepresentation has been waged against them unceasingly, and it takes a bold heart even now, in England, to profess adherence to the school. As an organization, it long since ceased to exist. There is no necessity for it any longer, for all that it professed to do is accomplished.

It may interest us, however, to observe how some causes, among others more or less direct, were influencing the growth of the new idea in our own country; and it is remarkable how small and apparently insignificant they were. As nothing circulates so fast as printed books, everything printed on this subject was read with avidity by a large class of educated Americans, and especially the writings of Ruskin. But we had little or nothing to show what was meant by its advocates except a few book illustrations. Ruskin's "Elements of Drawing" had been much sought for, and by its help many young students of art and a few professed artists had learned how to discard the old conventional methods for learning how to draw, and acquired some facility in drawing from nature with fidelity to the truths which she revealed to us, when our eyes were properly opened

to receive them. Already there were small bodies of men and women who stood ready, if occasion should offer, to take their part in advocating an emancipation from the old tenets of the prevalent schools of art. Many of the architects, influenced by what they had seen abroad, had commenced to make new and original designs ; but no concerted movement had ever been made, and up to the year 1860 any one who wanted a sensible piece of furniture, a handsome carpet, or anything worth having to decorate a house, had to go without it; and if he wanted a good picture he would still have to go to an academician of the National Academy, for it must be admitted that even then all the best were *in* the Academy.

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## PART II.

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**A**BOUT the year 1860 there came to this country a young Englishman. He had not had the advantage of a good education and had not moved in what is called "good society" in his own country. He was in fact a self-made man, and had the natural instincts of an artist. He had attended the free night school for drawing which Ruskin, for a time, carried on in London for the education of workingmen. There he had learned to draw from nature correctly, faithfully, lovingly. Being fortunate in meeting the lady superintendent of the then just organized School of Design for Women in the Cooper Union, he obtained a position as teacher of drawing in that institution. It was not long before he made, or rather found many strong friends. For, to his surprise, there were a few sympathizers with the views he had imbibed in the Ruskin school, to give him a cordial welcome. He even found a few artists who had long sought to emancipate themselves from the prevailing school of conventionality, and as many architects. By degrees those, who became his friends, became also each other's friends ; and as these friendships ripened, it became their

habit to hold informal meetings at each other's studios or residences, to talk over those art matters which were of so much interest to them.

At one of these social meetings it was suggested that a society be formed to advocate the reforms which, as individuals, they all were striving to effect, and it was his suggestion. The name of this enthusiast was Thomas Charles Farrer.

Without going further into details it may here be mentioned that such a society was formed in New York on the 27th day of January, 1863, a little more than twenty-one years ago. It was the first and only art society ever established in America which had a settled purpose and mission. On the 18th of February the organization was completed by the adoption of the *Articles of Organization*, and the naming of the society, which was called *The Association for the Advancement of Truth in Art*. The articles expressed in the most concise form the principles of the English Pre-Raphaelites and the Gothic revivalists, to which I have only incidentally referred.

These articles covered the whole ground. Firstly, defining the principles on which are based all right art, and secondly, stating what they proposed to do to carry out those principles, and, thirdly, the form of organization.

I cannot do justice to the first of the articles without giving it entire. It says :

" We hold that the primary object of art is to observe and record truth, whether of the visible universe or of emotion. All great art results from the beauty and perfectness of God's creation, and is the attempt to tell the truth about it. The greatest art includes the widest range, recording with equal fidelity the aspirations of the human soul, and the humblest facts of physical nature.

" That the imagination can do its work, and free invention is possible only when the knowledge of external nature is extended and accurate. This knowledge, moreover, with sympathy and reverence, will make happy and useful artists of those to whom imagination and inventive power are denied.

" That beauty, in the vain pursuit of which generations of artists have wasted their lives, can only be appreciated and seized by those who are

trained to observe and record all truths with equal exactness. True art representing nature as she is, discovers all her beauty and records it all. The art which seeks beauty alone, disobeying Nature's law of contrast and narrowing the artist's mind, loses beauty and truth together.

"Therefore, that the right course for young artists is faithful and loving representations of nature, 'selecting nothing and rejecting nothing,' seeking only to express the greatest possible amount of fact. It is, moreover, their duty to strive for the greatest attainable power of drawing, in view of the vast amount of good talent of wit, knowledge and pleasant fancy, which is lost and wasted around us every day from the mere want of ability to give it due expression.

"We hold that in all times of great art there has been a close connection between architecture, sculpture and painting; that sculpture and painting having been first called into being for the decoration of buildings have found their highest perfection when habitually associated with architecture; that architecture derives its greatest glory from such association; therefore, that this union of the arts is necessary for the full development of each.

"We hold that it is necessary, in times when true art is little practiced or understood, to look back to other periods for instruction and inspiration. That in seeking for a system of architecture suitable for such study, we shall find it only in that of the Middle Ages, of which the most perfect development is known as Gothic architecture. This architecture demands absolutely true and constructive building. Alone of all the styles that have prevailed on earth it calls for complete and faithful study of nature for its decoration. It affords the widest possible field for every decorative art, sculpture of natural forms, for painting of every noble kind, for the rendering of noble forms and color in glass painting, mosaic, metal working, pottery and furniture; and it is based upon a system of building more nearly than any other that which we at present need. The exact reproduction of medieval work is only desirable so far as it may be necessary to regain the lost knowledge of the vital principles that controlled it. Out of the careful study and application of these principles a true and perfect architecture is sure to arise, adapted to all our wants and affording the most ample field possible for the display of artistic power.

"We hold that the revival of art in our time, of which the principal manifestations have been in England, is full of promise for the future and consolation for the present. That the Pre-Raphaelite school is founded on principles of eternal truth. That the efforts for the restoration of the so-called Gothic art have been in the main well directed. That the hope of true art in the future is the complete and permanent success of this great reformation."

The second article after stating that the objects in forming the association are to secure encouragement and mutual instruction, to assist meritorious artists who may need help, to develop talent, artistic ability, especially among the class of mechanics, and to educate the public to a better understanding of the representative arts, goes to say that, to secure these objects they propose, as they have means and opportunity shall serve :

First, to hold meetings at which papers shall be read on matters connected with art, and at which members may exhibit their works and indulge in such free discussion and criticism as shall tend to their immediate advantage. Also for the discussion, formal or informal, of art subjects, and for remarks from the members concerning matters of observation, experience, reading or thought, which they may think noteworthy.

They propose, secondly, to buy works of art which they might approve, and to give commissions to deserving and faithful students for truthful studies from nature. Also to assist, pecuniarily, young men of promise, who may show a desire to study art rightly.

Thirdly, to offer prizes for open competition in the arts of drawing and painting, sculpture and architecture, and in the various branches of ornamental manufacture and design.

Fourthly, to conduct or assist public exhibitions of naturalistic art.

Fifthly, to conduct public lectures whether by members of the association or by persons invited for the purpose, and

Sixthly, to conduct a journal or magazine for general circulation, containing critical notices and essays, with any matter that may tend to advance the cause, and affording the association a convenient medium for such appeals to the public as it may be expedient to make.

The remainder of the article relates mainly to the details of the organ-

ization. Among other things they maintained that, in order to keep up a high standard of excellence in the work of its members the association assumed authority to criticise such works, and the members agree to assent to such criticism.

Of the means to be used to secure and promote the objects of the association the first and sixth only were ever employed to any extent, though, as individuals, many of the non-professional members assisted the professional ones as proposed in the second article, which action, worthy though it may have been, brought down upon the association the charge of the scoffers that the American Pre-Raphaelites bought their own pictures.

The holding of meetings was a matter which mainly concerned those who attended them, and for whose mutual benefit they were intended. But that which concerned the public and which is of main interest now, as having wielded an influence in the advancement of æstheticism in America, quietly, slowly and almost imperceptibly, was the establishment of the journal. The decision to publish it was made March 28, 1863, and it was the boldest of all the tasks undertaken by the new society. It was called *The New Path*, and the first number, a modest 12 page octavo, appeared in May following. Thus in three months from its organization the journal, to which its main efforts were to be directed, appeared.

It continued through two volumes. The first was issued in successive monthly numbers of 12 to 16 pages each, according to the amount of material prepared. The second volume commenced in May, 1864. Three numbers were printed in succession; then after an interval of nine months the publication was continued, and the second volume was completed with the number for December, 1865.

The circulation never was large, but it was large enough to satisfy the projectors that what they had set out to do had been accomplished. It had never been expected to yield a profit. It was undertaken with the expectation that it would involve a considerable sacrifice of money, but no sacrifice was ever more cheerfully made than this. The original association never levied any dues upon its members. As its by-laws said, it would be supported only by voluntary contributions, and its members always contributed according to their means. Whenever money was wanted for any purpose, the subscription was invariably filled without

delay, and it paid all its obligations to the end. As the second volume was nearing completion, *The New Path* had just commenced to pay its own expenses, for the subscription list was larger than ever before, and many single copies were being sold. The inquiry, "Why was it discontinued, then?" may naturally be made. The reasons were two-fold. First, its editor and principal contributors had already—through the reputation made by its pages, and the fact that it had created a new era in art literature—been engaged as fine art contributors to other and well established journals of large circulation. Among them were the *New York Tribune*, *The Nation*, and, for six months, the *Evening Post*, while somewhat later one of its editors was a regular contributor to the *Boston Daily Advertiser*. Secondly, it was thought that the original purpose of the journal had been fulfilled. There was little or nothing more to be said, except current art criticism, and to continue its publication would be to simply furnish reading matter only for amusement and occupation, which had never been intended. It was too much of a task to its writers to ask them to continue the work, while it was impossible, for want of material, to replace them. Moreover, they had earned a reputation which had opened to them a wide field for the exercise of criticism of current events in the art world, and they were already at work in it.

There are, in all probability, but few copies of *The New Path* in existence, and it is now considered a rare and scarce book. The following, being the first and last paragraphs of the first article that appeared in it, and of a somewhat prophetic nature, is of especial interest now :

"The future of art in America is not without hope if looked at from certain points of view. The artists are nearly all young men; they are not hampered by too many traditions, and they enjoy the almost inestimable advantage of having no past, no masters, and no schools. Add, that they work for an unsophisticated, and, so far as art is concerned, uneducated public, which, whatever else may stand in the way, will not be prevented by any prejudice or preconceived notions from accepting any really good work which may be set before it. These are solid advantages, hardly possessed in any such a degree by any other society, and make a good foundation on which to build well and beautifully for the future. All the omens are

favorable, and the voices of the gods speak very plainly; nothing is wanted but that the priests fulfill their office worthily."

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"A few individuals persuaded of these things have joined themselves together in a society, for mutual strength, and for the better dissemination of these ideas. They propose to print, from month to month, a journal in which they can communicate with others who think with them, or may be led to do so. There is a need of a journal of this sort, in which art can be treated with more justice and a broader criticism than it has thus far received at the hands of our public prints. Most of the writing on art which we find in the newspapers is personal, either in what it praises or what it condemns, and is apt to be feebly apologetic if moved to speak with any directness, as if artists were made of more fragile clay than other men, and were to be much more daintily handled. We hold to a different view, and believe that to be a good, not to say a great artist, a man needs such powers of brain and heart as are quite inconsistent with irritability or unwillingness to hear the words of frank and generous criticism. While we mean that in these pages what we believe to be the truth shall be spoken without fear and without favor, we also aim to criticise on far higher than personal grounds, and to apply the same tests to works of painting and sculpture that all men are agreed to apply to written works of imagination and fancy.

"In conclusion, it may seem that we have given expression to very high and enthusiastic hopes, which are built on very slight grounds of actual performance. There is truth in the criticism, for we cannot point to the works of any one man in proof of the revolution which we predict. But our faith is built on signs, which are none the less infallible because they are as yet rather felt than seen. We believe, in short, that at length some new principles in art, few but potent, have been discovered and accepted, and that these principles, taking hold of the younger men, and gradually improving their lives and shaping their work, will in time produce pictures, statues and buildings worthy of the age and country in which we live."

Perhaps the best idea of the nature of its contents and style of its writings can be gained from some of the press notices which appeared plente-

ously. Its best articles were also extensively quoted and reprinted, which was quite as gratifying to its projectors as its increasing circulation. It is, however, a curious fact that very few artists allowed their names to go on the subscription book, but that a certain number of them were regular purchasers of single copies.

*The Independent* said of it: "We make it a point to read every number of this bold and original periodical from beginning to end. We are fond of good writing wherever we find it — whether we agree or disagree with the writer; and certainly these pages never lack piquancy. Like the brandishing of a sword that glistens in everybody's eyes, this keen edged periodical brilliantly attacks the vulnerable points of American art and artists. Fearless and honest, it makes havoc among great reputations, and puts the crown of praise on the heads heretofore comparatively unknown to fame. Not assenting to half we find in these successive sprightly numbers, we nevertheless cannot join in the outcry against this adventurous journal. We believe in free speech; *The New Path* has a right to be heard. Nor is it any evidence that a severe criticism is unjust because the artist criticised gets angry. American art needs sharp criticism as much as any schoolboy ever needed a whipping. Many of our artists, who have capacity to adorn their profession and to improve mankind, are deliberately going the wrong road, as if determined to cast away their opportunity, and to make shipwreck of their genius. We are glad of a warning voice, even though it be defiantly blown. Whether *The New Path* is the right path, we do not undertake to say. We are confident that the great discussions opened by this journal will prove salutary to the best growth of American art."

The Boston *Daily Advertiser* said: "The *New Path* ought to be patronized by all art lovers, for it is the only periodical in the country that ventures to have an independent opinion about art, and, moreover, has any opinion worth hearing."

In addition to *The New Path* the association issued a series of ten photographs from original drawings and paintings, as illustrative of the subject matter of the journal. They were quite extensively sold.

The original society numbered nineteen persons, mostly residing in New York and vicinity. But there were eleven subscribers to the publica-

tion fund who were not original members. Of the former, I will mention only those who are more or less known to the public.

John Matthews, now deceased, a well known amateur, but better known from his having been an extensive manufacturer of soda water apparatus, was the president. He made it his study to raise his business to the dignity of an art manufacture. To this day the smallest article made in his establishment is the result of the greatest care in design. He introduced rare marbles and precious stones, which had never before been wrought in the manufacture of such articles; and, being seen by the masses of the people, they have contributed in no small degree to the cause of popular education. Any one who has noticed the soda fountain under the Continental Hotel in Philadelphia has seen an example of art manufacture, that serves well to illustrate the improvements introduced by Mr. Matthews.

Clarence Cook, after relinquishing the editorship of *The New Path*, continued for fifteen years as the art critic of the *New York Tribune*, and has published a work on house decoration, "The House Beautiful."

J. Henry Hill, son of the late John W. Hill, artist, still resides at his father's old place at Nyack Turnpike, on the Hudson. He devotes himself to landscape painting.

T. C. Farrer now resides in the Surrey side of London, and practices his art as landscape and figure painter. He was the teacher of and introduced in this country his brother, Henry Farrer. The latter is now secretary and one of the most distinguished members of the American Water Color Society. Mr. Farrer was also the teacher of Francis Lathrop, who first became known to the public by his wall paintings in connection with Mr. LaFarge, in Trinity Church, Boston. He has since contributed cartoons for figure subjects in the Bijou Theatre, Boston, and the Metropolitan Opera House, New York, and is one of the regular corps of artists connected with the *Century Magazine*.

Clarence R. King, an amateur, has been for many years in charge of the government geological survey of the 40th parallel.

James J. Gardner, an amateur, is in charge of the geological survey of the state of New York.

Charles H. Moore, painter, is the instructor in drawing at Harvard

University. Three years ago he was the companion of Ruskin, during a four months tour for study in Italy. His water color drawings, from the early Italian masters, made for the university, form one of the most valuable collections of copies in this country.

James E. Munson, amateur, is a law reporter, and his books are the accepted authorities on shorthand writing.

Russell Sturgis, of New York, was one of the first designers of constructive and artistic furniture, and architect of the Yale Memorial Chapel, Durfee Hall and many other buildings. He was appointed professor of architecture in the College of the City of New York, served one year and retired and passed many years in Europe. He was for many years art critic of *The Nation*, and a leading contributor to the *North American Review*. He has also lectured at the National Academy of Design.

Eugene Schuyler, amateur, now consul-general at Roumania, is best known as a diplomat and historian.

Among the women who were members was Mary L. Booth, the editor of *Harper's Bazaar* for many years.

Henry R. Newman, painter, has resided in Florence for ten years past.

It will be seen from what has been said that the American reformers never called themselves Pre-Raphaelites. They did not presume to do the work of the English reformers of art, or to assume their title. They preferred to be called only "Realists."

But, like their progenitors, they were the recipients of an equal share of misrepresentation and abuse. It was a comparatively easy matter for the American newspaper critics of the time to launch against these men and women the arrows of invective and second-hand wit which they had learned from the English critics. But they were often able to work up a prejudice on the part of those who made no effort to find out what the new movement was about. For instance, it was common to hear them say that the Pre-Raphaelites would paint the leaves of a tree a mile away and a fly on the top of a mountain, which it was manifest that they could not see, while on the contrary their aim was only to paint nature as they saw it, and, what was more important, to learn how to see it as it was and not as the conventionalists said it should be seen. Half the training of a young

artist who previously has been taught to draw in the conventional manner consists in overcoming the tendency to see in a conventional manner. When he has learned to see nature rightly and to draw just what he sees and nothing more, half the battle is won. I know it is difficult for one who has not tried it to understand this, and one reason is that we always look more intently at pictures than at nature, and pictures are too much accepted on faith alone. It is hard, I know, to make up one's mind that our friends, the painters, who devote their lives to making pictures make them falsely, and purposely so, even without knowing it. But unless we accept this truth and compare their work with similar natural phenomena we will never be able to know whether they are right or wrong. It is this amount of knowledge which is at least essential to the critic of works of art.

It will be seen that the artists above named were few in number, but they were not the only realists. There were many, twenty years ago, who were realists, but who were opposed both to criticism and association. Many are now well known and distinguished members of their profession. I may name one for illustration, William T. Richards, of Philadelphia. There are hundreds now. For, as a school of art, realism no longer exists, while as a *vital principle* it permeates every domain of art. There is an organization now in New York which bears some relation to it, the Society of American Artists. But this took shape rather as a protest against the narrow mindedness and old fogyism of the Academy than as an independent movement. It is to a great extent an outgrowth of the modern school of realists of Munich, and bears the same relation to it as did the Association for the Advancement of Truth in Art to the English Pre-Raphaelites. It is a natural sequence to the growth of realistic ideas throughout the world, but as a school of art it might better be called the "impressionist school" of realism. Its color is always right. Its drawing is always true when it chooses to be so; but it says "we dare be free from all convention, and we mean to show you that we do." A hand, a foot, a head or a tree trunk may be drawn true to nature, but the rest is a blot, the record of an impression, right in color but chaotic in all else. Such is the work of this healthy, vigorous, independent and enthusiastic society, a living protest against the dry bones of academic Rip Van Winkleism. And as a sign

of the times this is the latest event in its history—the Academy has opened its doors and asked it in. The last exhibition was held in the Academy galleries.

In the domain of architecture and decoration the national societies of England and America, the Royal Institute of British Architects, and the American Institute of Architects, have done as little for the progress of æstheticism as have the corresponding associations of painters and sculptors. They have been at most only business organizations to look after the material welfare of their profession. They have stood between trades-unionism on the one side and the love of beauty on the other. It is not in the nature of such associations to reform the arts which they profess; as soon as they do they become divided into cliques and factions, and go to pieces with endless wranglings. Reform can only be effected by reformers, and reformers must be enthusiasts. It is the labors of such men only, who make this world to come a little nearer to paradise. What the world needs is the refining influence of art, seen not only in our picture galleries, accessible to a few only, but in all the affairs of our daily life. It is that art which brings with it every refinement of life, which lifts us from drudgery and toil, from all selfish desires, all sordid ambitions, and surrounds us with those things which are true and beautiful; which gives us a true insight of nature; which, as has been so often said, lifts us up from nature to nature's God.

For,

“ Nature never did betray  
The heart that loved her ; 'tis her privilege,  
Through all the years of this our life, to lead  
From joy to joy ; for she can so inform  
The mind that is within us, so impress  
With quietness and beauty, and so feed  
With lofty thoughts, that neither evil tongues,  
Rash judgments, nor the sneers of selfish men,  
Nor greetings where no kindness is, nor all  
The dreary intercourse of daily life,  
Shall e'er prevail against us, or disturb  
Our cheerful faith, that all which we behold  
Is full of blessings.”











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